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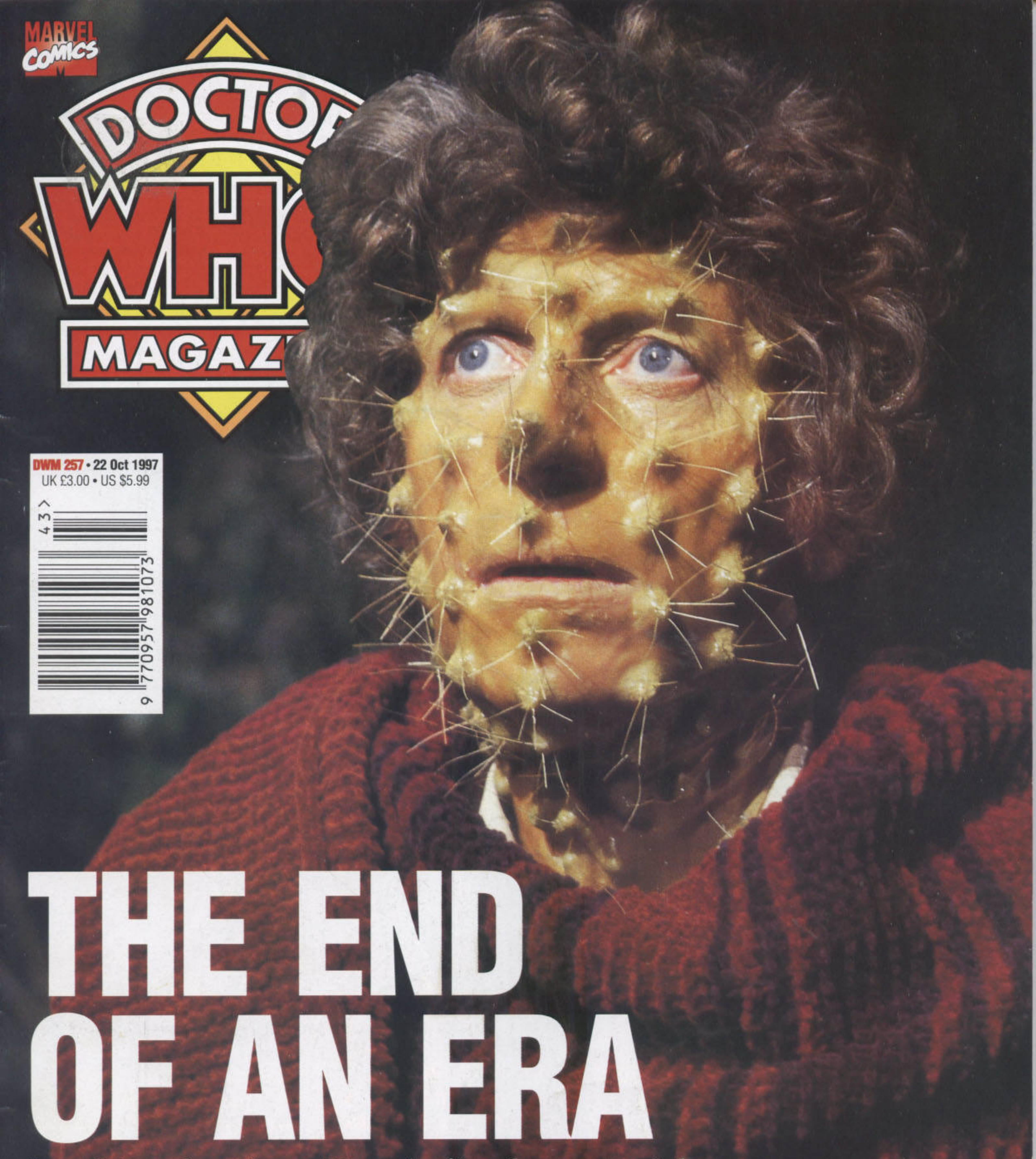

THE END OF AN ERA

Looking back at Tom's final year with script editor Christopher H Bidmead

MISSING: PRESUMED DEAD

The full story behind the destruction of many of *Doctor Who*'s finest half-hours

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Tom Baker

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In this issue . . .

For most, the Barnet by-pass was no more remarkable a stretch of tarmac than any other. For me, it was a shrine; proof positive on a grass verge close enough to my home to be meaningful that TARDISes really did exist. There, four-square and solid, weatherbeaten but proud, stood England's last Police Box, a blue blur in the rush hour past the faceless bunkers of Potters Bar.

You couldn't get to it, of course, not that many a time I didn't beg my father to stop off on the way back from the DIY place or the swimming pool, just so I could touch or even – gasp! – go inside this fabulous object, alien not only by its association with a certain well-loved TV series but by its symbolising an England I'd never been born to – a strange, black and white realm before Space Dust, power cuts, warm milk at playtime and *Tiger Feet*, a place where rag 'n' bone men still worked the streets, the Prime Minister smoked a pipe and Diana Dors made teenage things go bump in the night.

Yeah, this was a time machine alright.

One day, orange-jacketed barbarians in hats as hard as their hearts came and pulled it down. They were only doing their job, I suppose. I didn't see it happen.

I guess that's why *Logopolis* has always been so important to me. The Police Box seen in Season Eighteen's finale wasn't on the real Barnet by-pass, even though it was supposed to be (as you'll discover when you read this issue's bonus-length ***DWM** Archive*), but it looked near enough to capture my own feelings for the original, to make me both happy and sad at once. Maybe that bittersweet disillusion is called 'growing up'. So how come *Logopolis* still makes me feel the same today?

Elsewhere in this issue you can read both the first part of a huge interview with *Logopolis*' author, Christopher H Bidmead, and Dave Owen's assessment of the Bidmead-inspired 'E-space trilogy', out on video in just a few weeks' time. We make no apologies for putting together such a Season Eighteen-heavy issue; for many of us who were there, it was a watershed, a rite-of-passage. Much as I'd adored Nimons and Mandrels and Creatures From the Pit, this sober and sombre and ultra-modern season came at a time when childish things were being put away. The autumn and winter of 1980 was more than just a time when an obselete and ostensibly meaningless blue artefact was uprooted from a busy roadside just past North London.

I think it was the end of my youth.

Editor **Gary Gillatt**
Assistant Editor **Alan Barnes**
Designer **Michael Yeowell**

Thanks to **Christopher H Bidmead, Vanessa Bishop, Stephen Cole, Sue Cowley, Kevin Davies, Kate Green, David Holman, David J Howe, Ian Levine, Andrew Pixley, Adrian Rigelsford, Steve Roberts, Andy Russell, Gary Russell, Damian Shanahan, David Stead, Mark Strickson, Graham Strong, Paul Vanezis, Jan Vincent-Rudzki, Stephen James Walker, Martin Wiggins, BBC Books, BBC Multimedia, BBC Video, In·Vision**

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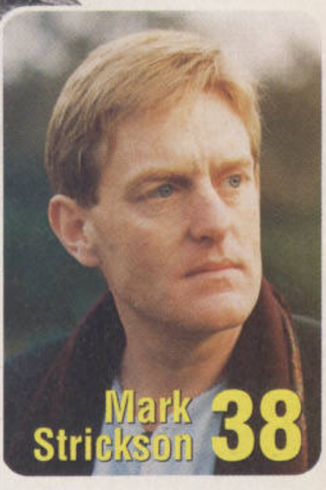

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Gallifrey Guardian

The strange story of the group who claimed to be in pre-production for new series

Melodrama and intrigue dog alleged *Who* rights bid

A series of rumours regarding the possibility that an Atlanta-based company were involved in talks with BBC Worldwide with a view to future production of *Doctor Who* have exploded into a flurry of allegation and counter-allegation.

In the spring of this year, **DWM** received a telephone call out of the blue from one Karen McCoy, who introduced herself as an executive producer for a company called Gallifreyan Entertainment. McCoy berated **DWM** for not reporting that various independent companies, hers included, were bidding to produce *Doctor Who* further to last year's ill-fated BBC Worldwide/ Universal co-production. **DWM** 252's *Gallifrey Guardian* duly noted that efforts were being made on both sides of the Atlantic to revive the series; that "an independent production company [McCoy's Gallifreyan Entertainment] hopes to set up a co-production deal with a named British independent, and is actively courting US network interest." Gallifreyan Entertainment, we were told, had been formed in the mid-eighties by McCoy and commercials producers Jason Bell and John Lotshaw, and had got some way towards interesting the BBC in investing in an animated *Doctor Who* series.

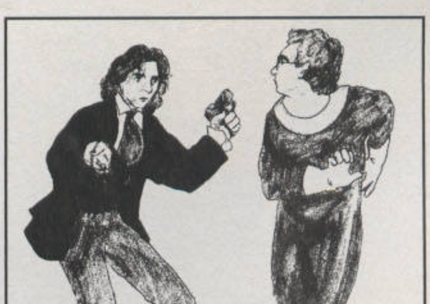


Illustration submitted to DWM as a "storyboard sketch by Renaissance Foret from the *Doctor Who* workshop of Gallifreyan Entertainment"

Our report in **DWM** 252 made it clear that these proposals were "tenuous" and that BBC Worldwide had "not yet been approached at any level". We considered the fact that independent companies were still interested in the series to be an intriguing enough story in itself.

Over the next few months, we maintained friendly contact with McCoy and Lotshaw, both of whom assured us that they would be visiting the UK during the early summer to discuss their proposals with both BBC Worldwide and the British production company with whom Gallifreyan Entertainment would apparently be working. The company she named, however, proved untraceable. In June, McCoy sent us an extract from one of the 44 scripts she asserted had been prepared [see panel], plus an illustration of the Eighth Doctor wielding a 'hypogun'. It was still unclear as to whether she envisaged a live-action or animated series. This was our last contact with McCoy for some time.

On 15 August, the compiler of a *Doctor Who*-centred news page on the World Wide Web published a message from McCoy, now an executive producer for "Default Films, part of a company called AREA 9", which stated that "BBC Worldwide are now in talks with us." She went on to request that fans send e-mails to Gallifreyan/Default expressing support for her project, and claimed to have been told by actor Paul McGann "personally" that "he has no further interest in playing the role of the Doctor . . . I personally believe we should animate the series and continue the Eighth Doctor anyway with a talent doing his Liverpudlian voice." (Subsequently, McCoy apparently admitted that dealings had extended no further than McGann's "representation".) Understandably, the message caught the attention of net-surfing fans.

On 5 September, in response to the flurry of interest caused, Jack Mayfield, operations director of AREA 9, stated: "Ms McCoy is not an employee of AREA 9 and has never headed up a division of AREA 9. She is simply a freelance writer . . . Default Films is not associated with AREA 9 or [parent company] Kor Media . . ."

Soon after, Joe Salinger, Kor's president, made it clear that McCoy was a freelancer allowed access to AREA 9's computers after hours for personal projects, and reiterated that AREA 9/Kor had nothing to do with Default Films or any *Doctor Who* project.

DWM spoke to McCoy on 8 September, when she confirmed that she was no longer based in AREA 9's offices, but vowed to continue her efforts solo. When we gently suggested that she'd perhaps been "overenthusiastic" to date, she agreed – but maintained that we'd hear of her project again.

We wait.

A spokesperson for BBC Worldwide said: "BBC Worldwide, who hold all rights for *Doctor Who*, deny being in discussion with either Gallifreyan Entertainment or Default Films and state that their position concerning *Doctor Who* remains unchanged."

"State of the art . . ."

Estimates of the number of scripts actually written for Gallifreyan Entertainment/Default Films vary.

"I hired writers and we have in our possession 44 finished episodes" stated McCoy in a fax to DWM dated 12 June. She went on to offer us "storyboard art . . . like the battle between enemy Gallifreyan fighter ships in 'The Morbius Saga'" and attached three pages of dialogue from an episode entitled *The Manbeasts of Gresham* and written by "The *Doctor Who* Workshop": "Enjoy this bit of script as a gift . . . Yes, you *can* run it."

So, here goes. It's summer 1945, and the Eighth Doctor plus companion Liz have discovered a Nazi passport bearing the Master's photograph:

LIZ All right, all right – so you and the Master share some kind of common history, and the Master, is maybe a German spy?

THE DOCTOR No, he is a Time Lord; but at the moment he is *acting* as a German spy. He's taking William Nesbitt's ideas to an underground bunker in Bavaria, to give to Hitler . . . Hitler's not dead. Hitler doesn't die until 1973 in Bolivia, South America. The Master, who took Will's books, is on his way to an underground bunker to give genetics plans to the still-very-much-in-operation Nazi Party.

Of the scripts, McCoy is alleged to have said: "This is what one BBC exec who read some of them called 'the new standard this corporation is looking for; this is state of the art *Doctor Who*' (we liked that comment)".

Win space!

Thanks to the ever-generous BBC Video, we've got five *E-Space Trilogy* boxed sets to be won! The set, comprising Tom Baker escapades *Full Circle*, *State of Decay* and *Warriors' Gate*, is reviewed on page 21 – but you can drape your tendrils over a case of cassettes simply by writing the original names of Aukon, Camilla and Zargo (before years of mispronunciation took their toll) on the back of a postcard marked I'M FINALLY GETTING SOMETHING DONE and sending it to the editorial address on page 41 by first post on 19 November. First five plucked from the Time Winds win.

Win imperilled TARDI!

And, if that weren't enough, we've got five sets of IB Productions' second series of specially-shot postcards and posters featuring the TARDIS precariously propped up in a number of unlikely places. You can bag yourself a set by scribbling on the back of yet another postcard ot stuck-down envelope the answer to the following question: name one *Doctor Who* story in which the TARDIS falls off a cliff? Answers to THIS DOESN'T ROLL ALONG ON WHEELS, YOU KNOW at the address on page 41 by 19 November.

A bigger *Battlefield*?

Stephen Cole of BBC Worldwide has told DWM that he hopes that at least two of next year's *Doctor Who* releases from BBC Video will offer added value to fans.

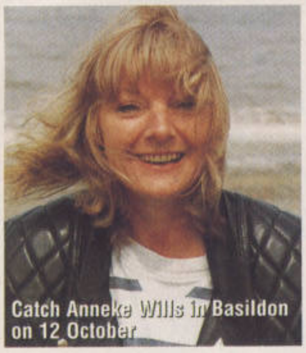
Efforts are being made to include previously unseen material from the longer '71 edits' of *Battlefield* to produce an extended version of the story in time for its March issue [see *Out of the Vaults*, **DWM** 254].

Further, it is hoped that *The Mind of Evil*, available in May, will feature the several minutes of recolourised material from the story at the end of the tape.

On the book front, a new novel from Christopher Bulis, *Vanderdeken's Children*, has been slotted into the August Eighth Doctor slot in the 1998 schedule. Gary Gillatt's large format non-fiction volume for next autumn will be titled *Doctor Who: From A to Z*, and will take an uncompromising look at the ups-and-downs and ins-and-outs of the whole *Doctor Who* phenomenon.

David J Howe and Stephen James Walker, two-thirds of Virgin Publishing's *The Handbooks* team, are working on *Doctor Who: The TV Companion* for the BBC.

More news in brief . . .


Catch Anneke Wills in Basildon on 12 October

Doctor Who fan writers continue to find success in the world of entertainment. In late September, comedy sketch group The League of Gentlemen [fêted back in **DWM** 245] won the coveted Perrier award for new comedy on the Edinburgh fringe, previous recipients of which include Frank Skinner and Steve Coogan. The three man team of writers and performers includes BBC and Virgin author Mark Gatiss. Listen out for their series on Radio 4 later this Autumn. Virgin stablemates and former **DWM** writers Paul Cornell and Gareth Roberts have found success as storyliners on soaps *Coronation Street* and *Springhill*, and Paul's own series *Wavelength* has recently aired on Children's ITV . . . **DWM** has been helping out the producers of upcoming British film *Get Real* – "a rites-of-passage love story set in Basingstoke", apparently – which features a character who's a fanatical *Doctor Who* devotee. Release is set provisionally for next spring . . . Events upcoming include Anneke Wills [left] and Michael Craze guesting at a sci-fi fair at Basildon Sports Centre between 11am and 4pm on Sunday 12 October (Tel 0181 523 1074 for further details). Meanwhile, Colin Baker, Nicola Bryant, Nicholas Courtney, Michael Jayston, Deborah Watling, Michael Craze, Michael Sheard and Sonny Caldinez are scheduled to appear at the Peladon '97 convention on Sunday 23 November at the Towngate Theatre, Basildon (SAE to 87 Moretons Place, Pitsea, Essex, SS13 3NA, or telephone 01268 581 317, for registration information) . . .

Outside the Spaceship

compiled by Dominic May

Television **Peter Davison** is one of the guest stars in the second series of *Jonathan Creek*, and plays Lockwood in a forthcoming LWT production of *Wuthering Heights*. Scheduled for November is *The History of Tom Jones – A Foundling* with **Sylvester McCoy**. Further to **DWM** 251, BBC2's 90-minute Christmas drama *Mothertime* has been both directed and adapted by **Matthew Jacobs**. **Ken Grieve** (*Destiny of the Daleks*) is one of three directors on six-part BBC1 drama *The Ambassador* starring **Pauline Collins** (*The Faceless Ones*). Seventh Doctor scripter **Stephen Wyatt** penned *Nearest and Dearest*, September's third episode of *Casualty* Series Twelve, while **Michael Owen Morris** (*The Awakening*) is the director of October instalment *The Things We Do for Love*. **Philip Hinchcliffe** is the executive producer of forthcoming three-part ITV kidnapping drama *Seesaw*. **Tony Virgo** is working on a fifth series of *Dangerfield* (**Jean Marsh** features in the currently screening fourth), a third series of *Dalziel and Pascoe* and new BBC1 medical drama *Out of Hours*.

Film Michael Winner's new film *Parting Shots* will feature both **Peter Davison** and **Nicola Bryant** [right]. The **Waris Hussein**-directed *Trying to Grow* (**DWM** 249) has been retitled *Sixth Happiness*. **Rona Munro** (*Survival*) has scripted *Aimee & Jaguar*, a lesbian tale set in Fascist-occupied Europe. Further to **DWM** 251, **Jean Marsh** joined **Peter Miles** in the film *Monarch*.

Obituary **Robin Wentworth**, who played Professor Gilbert Horner in *The Daemons* Episodes One and Two, died recently following a short illness.

Collectors' Heaven

DWM's monthly guide to upcoming *Doctor Who* merchandise

6 October

Autobiography ***Who on Earth is Tom Baker*** *Harper Collins* £tba

Novel ***Doctor Who: War of the Daleks*** by John Peel [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: Illegal Alien*** by Mike Tucker & Robert Perry [Seventh Doctor & Ace] *BBC Books* £4.99

Non-fiction ***The Doctor Who Book of Lists*** by Justin Richards & Andrew Martin *BBC Books* £5.99

Non-fiction ***A Book of Monsters*** by David Howe *BBC Books* £15.99

CD-ROM ***The Destiny of Doctor Who*** *BBC Multimedia* £tba

16 October

Novel ***The New Adventures: Deadfall*** by Gary Russell [Bernice & Chris Cwej] *Virgin Books* £4.99

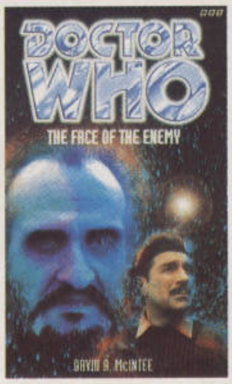
Non-fiction ***Licence Denied*** edited by Paul Cornell [compilation of fanzine material] *Virgin Books* £6.99

20 October

Audio ***Who on Earth is Tom Baker*** [Baker reads abridged autobiography] *Harper Collins* £tba

3 November

Video ***Doctor Who: The E-Space Trilogy*** *Full Circle, State of Decay, Warriors' Gate* with footage from CD-ROM [Fourth Doctor, Romana, K9 & Adric] *BBC Video* £34.99



Audio ***Vengeance on Varos*** (Colin Baker reads abridged novelisation) [Sixth Doctor & Peri] *BBC Audio* £5.99

20 November

Novel ***The New Adventures: Ghost Devices*** by Simon Bucher-Jones [Bernice] *Virgin Books* £4.99

Non-fiction ***Doctor Who: The Eighties*** [paperback] *Virgin Books* £12.99

Non-fiction ***Doctor Who: The Second Doctor Handbook*** by David J Howe & Stephen James Walker *Virgin Books* £4.99

24 November

Novel ***Doctor Who: Alien Bodies*** by Lawrence Miles [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: The Roundheads*** by Mark Gatiss [Second Doctor, Ben, Polly & Jamie] *BBC Books* £4.99

18 December

Novel ***The New Adventures: Mean Streets*** by Terrance Dicks [Bernice & Chris Cwej] *Virgin Books* £4.99

5 January 1998

Video ***Timelash*** [Sixth Doctor & Peri] *BBC Video* £11.99

Novel ***Doctor Who: Kursaal*** by Peter Anghelides [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: The Face of the Enemy*** by David A McIntee [The Master & UNIT] *BBC Books* £4.99

15 January

Novel ***The New Adventures: Tempest*** by Christopher Bulis [Bernice] *Virgin Books* £4.99

5 February

Novel ***Doctor Who: Option Lock*** by Justin Richards [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: Eye of Heaven*** by Jim Mortimore [Fourth Doctor & Leela] *BBC Books* £4.99

19 February

Novel ***The New Adventures: Walking to Babylon*** by Kate Orman [Bernice] *Virgin Books* £4.99

2 March

Video ***Doctor Who: Battlefield*** [Seventh Doctor & Ace] *BBC Video* £11.99 (rrp)

Novel ***Doctor Who: Longest Day*** by Mike Collier [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: The Witch Hunters*** by Steve Lyons [First Doctor, Ian, Barbara & Susan] *BBC Books* £4.99

13 March

Novel ***The New Adventures: Oblivion*** by Dave Stone [Bernice & others] *Virgin* £4.99

7 April

Novel ***Doctor Who: Legacy of the Daleks*** by John Peel [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: The Hollow Men*** by Martin Day & Keith Topping [Seventh Doctor & Ace] *BBC Books* £4.99

4 May

Video ***Doctor Who: The Mind of Evil*** [Third Doctor, Jo & UNIT] *BBC Video* £tba

Novel ***Doctor Who: Dreamstone Moon*** by Paul Leonard [Eighth Doctor & Sam] *BBC Books* £4.99

1 June

Novel ***Doctor Who: Seeing I*** by Jon Blum & Kate Orman [Eighth Doctor & Sam] *BBC Books* £4.99

7 July

Video ***Doctor Who: Horror of Fang Rock*** [Fourth Doctor & Leela] *BBC Video* £tba

Novel ***Doctor Who: Placebo Effect*** by Gary Russell [Eighth Doctor & Sam] *BBC Books* £4.99

1 September

Video ***Doctor Who: Planet of Fire*** [Fifth Doctor, Turlough & Peri] *BBC Video* £tba

Coming of age

In its 18th year, *Doctor Who* quit schoolboy fooling and went off to study tachyonics, quantum theory and higher mathematics at a university presided over by incoming script editor Christopher H Bidmead. In the first of a three-part interview, Peter Griffiths meets the architect of, among others, the triptych of E-space adventures released by BBC Video this autumn . . .

"There were a lot of people who worked on *Doctor Who* who saw it, in my judgement, as a means to an end. Whether they be writers, directors or possibly even producers, they weren't particular interested in the programme itself. They were going to go on to greater things, and it was just experience or an addition to their CV. But it turned out that *Doctor Who* was not that kind of show. It was actually fairly deadly. If you look back over the careers of people who have gone through *Doctor Who*, what was on the other side? I was never sold on it as a training ground."

> **"*Doctor Who* actually proved fairly deadly to a good many careers"**

This interview was initially meant to last an hour or so. The plan was to meet up with Christopher Hamilton Bidmead for a quick bite to eat and a chat about his year as script editor on *Doctor Who* and the three televised scripts he contributed to the series. That was the plan . . . Five hours later, we'd moved from café to pizza parlour to kitchen table, detouring to collect Chris' daughters from school. In that time, this literate man displayed rather more than a sound knowledge of what constitutes successful *Doctor Who* – he revealed a genuine philosophy for the series, and a rare dedication to it.

"Pre-*Doctor Who*, I had quite an interesting and lively career as an actor. I was part of Birmingham rep with Julie Christie in 1966, and Laertes in the West End with Alan Bates in '71. I joined the BBC drama repertory company in the early seventies and did a lot of radio plays with them. I started writing radio plays, and moved over to television with *Harriet's Back in Town* for Thames. I then got into writing industrial films for a company called Vizcom in the late seventies."

The offer to join *Doctor Who* came out of left field: "There was a guy called Robert Banks Stewart [writer of early Fourth Doctor adventures *Terror of the Zygons* and *The Seeds of Doom*] who had been my script editor at Thames. I think he'd just come out with *Shoestring*, which was a radically different piece of British television. I thought it was wonderful, and I wrote Bob the first fan letter I'd ever written. I was doing my industrial film-making at the time and had no eyes for television, but it happened that this letter probably arrived on Bob's desk at the time John [Nathan-Turner, *Doctor Who*'s incoming producer] came into his office and said, 'We're looking for a script editor. Can you recommend anyone?'

"Robert said, 'What about Chris Bidmead?' and John and [executive producer] Barry Letts rang me up. I had experience writing scripts and quite a profound interest in science, so it wasn't completely out of the blue. I had the chance to watch a couple of *Doctor Whos* and then went in to see them and said, 'Very nice of you to ask me, but I really don't want to do this because I think the programme is – if I may say so – silly.' They said, 'So do we. We want to make it unsilly.'"

Having seen his views as a relatively polite way of refusing the offer, this wasn't quite the response

One-time Hartnell co-star Jacqueline Hill, playing Lexa, with Lalla Ward as Romana. *Meglos*

Chris was expecting. "I didn't want to work for the BBC. Having worked for them as an actor, I knew what the BBC was like if you got embroiled in it, and I had a pretty nice career writing industrial films. But Barry and John explained to me that the original premise of *Doctor Who* back in 1963 was to get children excited about the idea of science – that science was a way of looking at the world through which you could achieve things. I'd studied science at Highgate school and got diverted into the arts world, and I'd just come to the realisation at the age of 36 that I was getting a bit fed up with arty people and wanted the discipline of science back. I now almost entirely embrace the view that it's rather easy to make things up. Of course to write a really good novel is incredibly difficult, but to write a moderately good novel is pretty easy and to write a thoroughly awful novel is the easiest thing in the world. Understanding a piece of technology and writing about it is a much more difficult thing to do. It's the type of work I do now and I regard it as a real challenge.

"Anyway, back in 1980 the revelation of this basic premise surprised me. I could only remember when the series went to the reverse in the seventies with hippy-style fantasy. It was a show about how you could achieve anything by waving a magic wand. I now saw striking possibilities in *Doctor Who*, not as a format, but as an engine for generating ideas and stories using the unique character of the Doctor within a disciplined landscape. It wasn't a landscape like [outgoing script editor] Douglas Adams', where anything could happen – if you're in a landscape like that you have no story. But if the Doctor is faced with something the viewer understands terribly well that utterly prevents him from doing what he has to do, and he has a wonderful, brilliant idea about how maybe if you put this and this together you can create that, you start to get stories and scenes and dialogue. It's the discipline of an extrapolated real life, just as *Doctor Who* was extrapolated science."

This template was one side of the *Doctor Who* challenge; the other was the storytelling. "The second thing I discovered was that we were writing old-fashioned morality plays. This was the Devil versus God, the two coming together on centre stage with fire and brimstone. It sounds a bit overblown in light of the somewhat flaky quasi-science fiction we did produce, but at the script stage this was deeply serious stuff for me. I did have a sense of proportion – I'd come out after a day's script conference thinking, 'What are grown men doing sitting around a table talking about green monsters with flabby tendrils? Is this a way to make a living?' The answer is 'yes'. My feeling then, as now, is that there was some kind of serious quest there. Science provided the landscape and the Doctor and his conflicts provided the morality play element, and you had the job of pulling it together into a unified whole so that you were within the disciplines of drama and storytelling."

Chris was asked to join the *Doctor Who* production team towards the end of 1979. On file he found the first draft of David Fisher's *The Leisure Hive*, and very little else. "We weren't that close to production, but it was a rush job in the sense that there were no other usable stories. Douglas was still technically on salary, but he hadn't been seen for a few months. The scripts which were sitting on the shelf had been there for three or four seasons, and they were totally 'undoable'. One of them was so closely typed it was almost illegible. I was amazed that I had to start from scratch, new writers and new scripts, but then you always get that with a new regime – if it was commissioned by the previous regime it has to go by definition. In this case it was justified because we had a totally different premise. These scripts had been commissioned on the basis of 'let's all be as silly as we can'.

"I had to do a lot of work on *The Leisure Hive*. I don't remember a great deal about it, but I really didn't like it very much. It was a strange script which didn't fully fit in with our premise as it emerged over the season. We managed to pull it much more into the framework of our overall concept of *Doctor Who* – I think I added some of the tachyonics stuff."

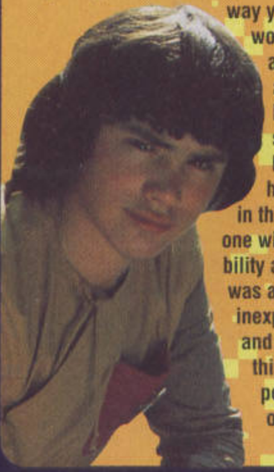
Both the season's opener and John Nathan-Turner's first production, *The Leisure Hive* benefited from a striking visual style courtesy of director Lovett Bickford. "What an unforgettable name! I have a perfect image of Lovett in my mind. He was one of the occasional directors who came in thinking it was going to be the most wonderful thing ever to work on *Doctor Who*. I don't think he'd had much experience at

"What are grown men doing discussing green men with flabby tendrils?"

"Adric was a great disappointment . . ."

The arrival of new companion Adric – a 'cosmic Artful Dodger', as press reports had it – was one of Season Eighteen's most publicised elements. "I don't remember enough about Adric to say anything meaningful, really. John wanted to have this bouncy young boy coming into the show for some reason that totally escapes me, so I invented the name and John wrote a little character thing about how impish he was and we passed it onto Andrew. I was very keen on Andrew's ideas, and I think John and I shared the view that this young element could be very valuable to the show.

"It's no secret that the enactment of Adric was a great disappointment to John Nathan-Turner and to Barry Letts and to me. Matthew [Waterhouse] was a nice guy, and John was very enthusiastic about him to start with, but he was very inexperienced. Doing *Doctor Who* was not a way you wanted to start working in television, as a director, an actor or whatever, because the pressures were so huge. I would have hated to be an actor in the show, especially one with any responsibility as Matthew had. It was a big task for an inexperienced actor, and he delivered I think a not-very-good performance and got off-beam with everybody else."



That *Full Circle* in full . . . Marshfruits into Marshspiders into Marshmen into people, Marshfruits into Marshspiders into . . .

Season Eighteen's dour Doctor (Tom Baker)

directing before this, and I think he felt these episodes were going to show the BBC that he could be trusted with much bigger and better things. And it was quite a nice way for me to start, sitting down with an opinionated director and putting his wishes into effect. There were certainly scenes which Lovett decided had to go.

"I think John encouraged Lovett's approach to an extent. There was that very long opening shot tracking along Brighton beach, with deck chairs blowing in the breeze. It was full of great meaning for Lovett, and we got it in the can more or less as he wanted it, but I think at the expense of the rest of the episode. I'm not really qualified to say, but I'm fairly sure Lovett was disappointed by the final product because of the pressures of budget. The same thing happened with a later director. He ended up in tears in the studio as the whole thing fell to pieces around his ears. It was dreadful."

Chris was briefly involved in efforts to resurrect Douglas Adams' aborted Season Seventeen finale *Shada*. "Douglas's story had been killed by a strike, hadn't it? When we took over, the 'not invented here' syndrome dictated that we didn't look at it, but I said that Douglas was too good a writer to just leave lying around and we ought to dig out the story and see what it was worth. Quite a large part of it had been shot, but we came up against the fairly insuperable problem of trying to recap on something which had been put on film a year earlier – contracting actors, matching shots . . . I was very amused by the story, and I remember talking to Douglas about cutting it down from six to four episodes. I think it would have benefited from that, though I did wonder quite how it would fit into our 'new' concept for *Doctor Who*, as it contained a lot of Douglas' 'silliness', in inverted commas."

Having settled into the job, Chris tried to ascertain exactly what it encompassed – with little success. "I asked around inside the BBC to see what people thought the script editor did, which was naive of me. Everyone had different ideas – it was an utterly undefined job title. I even tried to get the bosses to define it for me. Did it mean hack away at scripts until they were ready? No, in theory it meant keep handing these things back to the writers. I always tried to do that, but when you were against the wall someone had to do the work."

With established practice and time constraints on his mind, the new script editor turned his attention to commissioning scripts for the season's six remaining slots. "I suppose the truth can be told now, years later, that most of the episodes in that season ended up being rewritten very largely by one Chris Bidmead, locked up overnight in the BBC offices. A lot of the really sizzling ideas presented that season needed a great deal of blood and guts, sweat and tears rewriting and kicking into shape to bring them them out."

Chris paints a frustrating picture of the usual situation. "A writer would send in a storyline which would excite me. I'd show that storyline to John, who would shrug and say, 'Mmmm, well,' and we wouldn't do it. John wouldn't be able to give me a concrete reason, but in his guts he felt it

A bug-eyed Foamasi. *The Leisure Hive*

"We agreed to differ on *Doctor Who* . . ."

It's fairly evident on screen that Chris Bidmead held fundamentally opposite views on what makes *Doctor Who* tick to Douglas Adams, his precursor. Did Chris and Douglas have much contact? "I don't think I knew him before we crossed over on *Doctor Who*, but after that I used to pop around and see him quite a bit. Unfortunately I can't still claim him as a friend as I haven't seen him for probably ten years, but he was one of those really warm people who once you get talking to, you can't remember if you've just met them or have known them for years. I think he's an absolutely brilliant writer – his wonderful *Hitch-Hikers' Guide* books are up there with some of the greatest comic fiction in the canon.

"We agreed to differ on *Doctor Who*. Douglas understood that I appreciated the inverted commas 'silliness' that had informed *Hitch-Hikers'*, but he also understood that I didn't think it was appropriate to *Doctor Who* – or if it had been, those days were over. I thought he did an excellent job as script editor within his own right but was way off the original premise of *Doctor Who* and what I thought you could do with it. Douglas' favourite phrase was, 'This is an interesting idea, but how can we make it sillier?' I remember travelling in a taxi with him and wrestling over some terrible problem to do with one of the scripts and I said, 'How about this beautiful Swedish *au pair* girl suddenly appears?' 'No, no,' said Douglas, 'that's not silly enough. 24 beautiful Swedish *au pair* girls suddenly appear. Now we're getting somewhere!'"

wasn't special. Every now and again he'd say, 'Mmmm, let's pursue this.' I'd take this back and spend an afternoon – me, the writer and perhaps John – kicking this around until we got an idea which was really exciting and unique to *Doctor Who*. That was a useful touchstone – 'Is this a great story?' 'Yes.' 'Is this a great story that could be done equally well by *Blake's 7*?' 'Yes.' 'Okay, let's not bother.' I wanted it to be a *Doctor Who* script.

"We'd get to this stage and have a firm, exciting idea of how the story was going to turn out. The writer would come back three weeks later with the script, and this was inevitably the moment of supreme disappointment! They hadn't written this great story I had in my head – they'd found bits which hadn't worked for them and improvised. Inevitably, it would fall short of my expectations, so they'd go away from another session brimming with directives from me on why this scene didn't work and why this character was wrong. Major, major rewrites. They'd come back six weeks later, trembling because they were now overdue, and deliver this thing firmly marked final draft with a note – 'Thank you very much, I've had enough of this. I'm now going on holidays to the Greek Islands and will be out of touch for the next four weeks!' There were some very honourable exceptions to this, but in general I was left with a script, some of which worked, some of which was a disaster, and which in my judgment needed another redraft. I remember one writer saying to me, when I suggested a change which would alter previous scenes, 'But I'll have to retype everything!'

"Another way of looking at all this, which I would entirely understand from the writer's point of view, was, 'That bugger Chris Bidmead took my stuff and did it his own way and I had no say in the matter!' You wanted to not piss off good writers with ideas, but the history of *Doctor Who* is littered with good people being pissed off in one way or another. If I'd been more of a realist I'd have been resigned to the fact that no matter what I did to the scripts, they were going to be torn apart in the studio, Tom Baker was going to have fun with it and the lines were all going to end up different anyway!"

The second story into production was Terrance Dicks' *State of Decay*. Originally submitted for Season Fifteen, when it was known as *The Vampire Mutations*, Dicks' script had been abandoned to avoid clashing with a BBC adaptation of *Dracula* that same year. It was symptomatic of both the rush to assemble workable scripts and the effort on Chris Bidmead's behalf to implement the series' new philosophy.

"Ah yes, the vampire one," laughs Chris. "The whole thing was conceived on the basis of the earlier *Doctor Who* premise of, 'Let's do such and such a story, only make it a *Doctor Who* script.' That frankly bored me to tears; it was in no way within our remit for what we were trying to do that season, though I suppose without throwing the entire script away and starting again, I did see some possibilities for change to make it less evidently that old style of *Doctor Who*. I tried to find something uniquely and genuinely *Doctor Who*-ish about it.

"Terrance Dicks had been in television pretty well as long as there'd been television, and he was one of these guys who could produce a script by next Thursday if you needed it by then. If you wanted vampires, you could have vampires. He was a jolly good, reliable, deliver-on time writer, and since the scripts as they came in were not quite what we were trying to do, I gave Terrance first crack at coming back with a second draft, as I was meant to. After the second try he reached the point, as did many of the writers, where he didn't want to see the script again, and at that point I had to step in and make it work."

The director contracted for *State of Decay* was Peter Moffatt, who remembers being given a radically altered script which he rejected shortly after he joined [see **DWM** 253]. I asked Chris about the extent of his rewrites. "I can't remember exactly how much I rewrote, but there were a couple of complete threads which I added. That was very often what you sensed was missing – not a particular scene, but an idea which started in episode one and worked its way through to episode four. Something like that will often look to the original writer like a top to bottom rewrite, but it's an enrichment. You were very reliant on the work the writer had done originally, even though it may have had to change to incorporate the new thread. I really don't feel proprietary in any way about that final script that hit the screen – it was Terrance's script with bits by me.

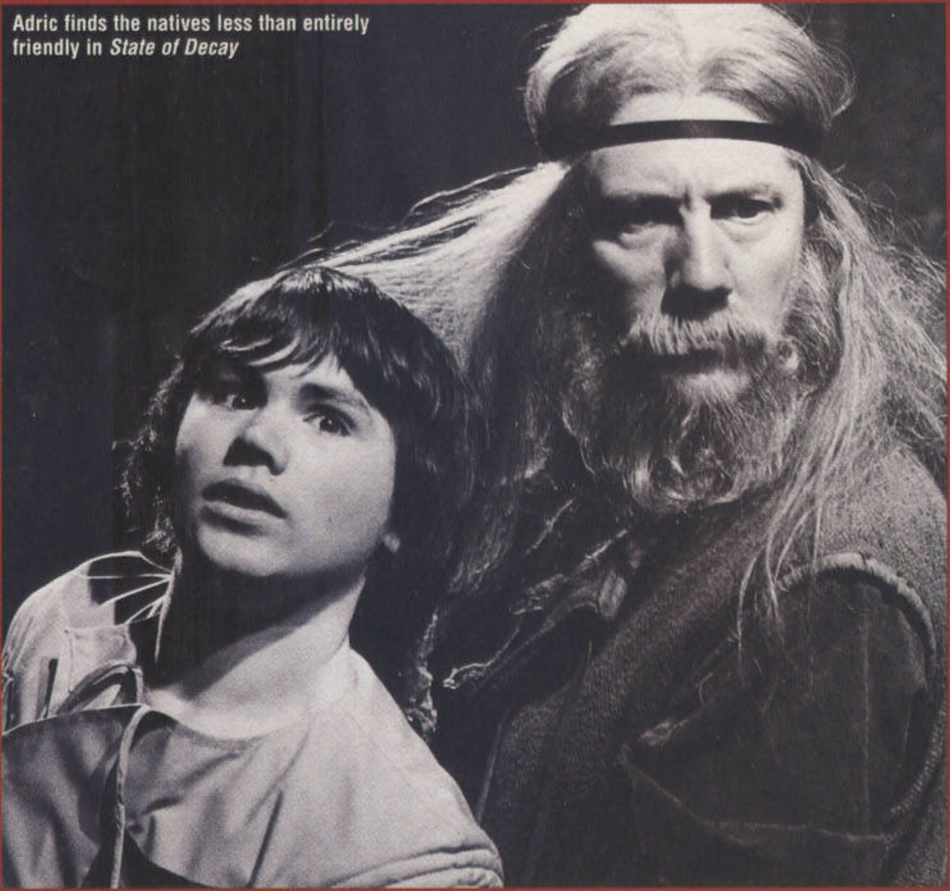
"Now, because of the pace at which we were working, any script would by definition be at an early stage when the director joined. Some would step in at that stage and give some contribution of their own and follow the changes as they happened, while others would say, 'My God, he hasn't completed the script!' Curiously, one didn't long for directors to share the same vision – I didn't want a director who said, 'Chris, this is the most wonderful script I've ever read and I see exactly what your vision is here.' What I wanted was a really practical director who came in and said, 'I can see a story here. We can get away with this in the budget, but we'll have to trim this bit and there are too many people in that scene . . .' Out of the conflict between the director's down-

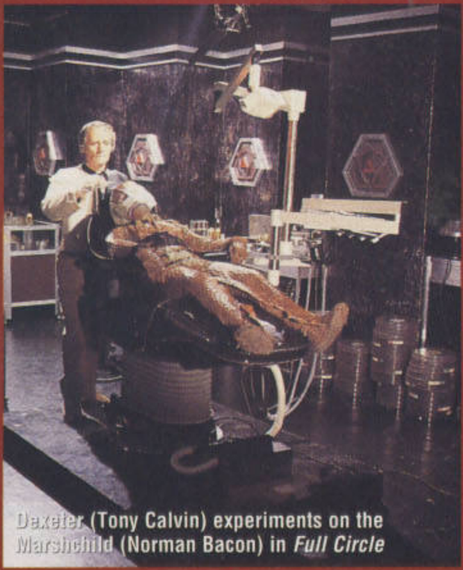
Aukon (Emrys James, left) Hammers it up at Romana's sacrifice in *State of Decay*

to-earth approach and my ideas would come something respectable."

The third story commissioned was *Meglos*. With its eminently traditional plot concerning a power-crazed xerophyte, it has always seemed at odds stylistically with the rest of Season Eighteen. Does this indicate less of Chris's influence than some other stories? "Not really. I felt [writers] John Flanagan and Andrew McCulloch's stuff didn't chime 100 per cent with my vision for *Doctor Who*, but my vision was very 'special' and I wasn't terribly good at conveying it to people! I always admired directors who assembled exactly the right cast and then sat in the back row and watched the rehearsals evolve with a minimum of interference. The director who was forever leaping up saying, 'No, lovey, do it like this' – that was me as script editor!

"So John and Andy fell short of the great ideal of Chris Bidmead in that sense. Andy, as it turns out, is married to an old girlfriend of mine, and John is a super actor. My impression is that what they liked was the jokey central idea of the cactus, which stemmed from that earlier vision of *Doctor Who* – monster first, story later. I have to say I wasn't knocked out by their early efforts, but they were just that – early efforts. Writing is 90 per cent about sitting around and getting your idea out, and they were bloody good at that, at working together, kicking ideas off each other and delivering the scripts. That doesn't count for nothing. As far as I remember *Meglos* wasn't one of my favourites. I insisted on weaving in a thread involving the Doctor's coat . . ."


Adric finds the natives less than entirely friendly in *State of Decay*


Dexeter (Tony Calvin) experiments on the Marshchild (Norman Bacon) in *Full Circle*

One of the most popular aspects of *Meglos* is the 'chronic hysteresis' which ensnares the Doctor and Romana in the first episode. "That was typical Bidmead. It was originally called a time loop, which indeed it was, but I thought that was quite boring, so we translated time back to Greek – 'chronos' – and loop into 'hysteresis'. Somehow this was better than a time loop!" I have to suggest here that the key to escaping the hysteresis – going through the motions ahead of the loop – is curiously unscientific. "And therefore forbidden in my terms? Yes, perhaps. Maybe I didn't have a better idea and let it ride. What's good about the resolution we used is that it's people doing something the audience could follow, not the Doctor shouting, 'I know, we've got to reverse the flux flow' – whatever that means. That kind of 'technological' solution was another forbidden. It was just bafflegab, a bunch of magic words."

It was with *Full Circle*, broadcast third but produced fourth, that the Christopher H Bidmead/John Nathan-Turner partnership really began to bear fruit. The story was notable for both opening the so-called 'E-space trilogy' and introducing Adric, and behind the scenes it marked the debut of popular director Peter Grimwade and the first of only two occasions in *Doctor Who*'s history when a fan – on this occasion Andrew Smith – had a 'spec' script commissioned.

"We were always looking for ideas that were uniquely *Doctor Who*"

"I was incredibly impressed with Andrew. There was more than talent, there was a real ability to listen to ideas, let them spark off other ideas and go away and do them as a script. An ability to sit there and experience all the disappointment of being told, 'I'm sorry, this is not working out,' and then go back to his typewriter and come back with something else. Inevitably Andrew got caught by the bell, coming back with something that still wasn't right at the time we had to have a script, so pompous Chris Bidmead sits down again and does some significant patching which, depending on your perspective, may look like a complete rewrite. But *Full Circle* certainly wasn't a vacuum into which I stepped. I just incubated the script we had originally hacked out between us."

Deadlines aside, Chris faced other obstacles in bringing new talent to the series. "It wasn't easy finding new writers. There were some keen young kids with super ideas – Andrew being one – who hadn't the first idea how to proceed putting a script together, and there were some very tired old guys – one of which I guess I later became myself – who knew everything about putting a script together, but probably not a script you would want to do. My great idea was to put the two together – take the kids and the hacks and form a workshop. But the copyright department told me I couldn't do that. They had the idea that if someone turned up with a storyline, they had to be the person who wrote it. You could pay a couple of hundred quid to a fan for an idea, but there weren't any hack writers around who would admit to being so stuck for ideas themselves that they'd take it on. It was a shame."

The idea for the linked trilogy which began with *Full Circle* came from Chris. "Part of my quest to restore sanity to *Doctor Who* was to implement an overarching story to escape the arbitrariness of it. I wanted the sense that we had a continuity here, although you didn't always see it. I thought it would be very nice for the viewers if there was an overall story – in this case the quest to escape E-space – as well as individual stories and episodes. With his old fashioned ideas on storytelling, John Nathan-Turner was very drawn to the idea too."

Doctor Who was unquestionably becoming more conscious of its own heritage around this time, with references to past stories growing more common. Chris was keen to exploit the series' history. "I wanted an element of coherence. Part of my complaint about the series' silliness was the hit-and-miss quality. I wanted to put it all together

Rorvik (Clifford Rose) attempts to secure the Doctor's co-operation in *Warriors' Gate*

as a whole, so it was useful that John was able to harness Superfan, as we called him [unofficial series adviser Ian Levine], and some other fans to stand by and answer questions. There were inevitable inconsistencies, but you could rationalise those away as necessary – the nature of the show made that possible. I didn't want to make idiots of people who spent their lives loving *Doctor Who* simply out of the unnecessary ignorance of the current script editor. I had nothing but utter reverence for those guys because they took the show very seriously – as indeed I did – and they'd been taking it seriously a lot longer than me."

"Lalla Ward is an utterly extraordinary and wonderful human being"

In addition to introducing a new companion, Adric [see panel page 8], the script editor worked hard to develop the regular TARDIS crew – K9, Romana and the Fourth Doctor. Given the catalogue of damage inflicted on K9 throughout the season, did Chris not like the Doctor's metal dog? "It was nothing personal! K9 was difficult to handle in a story context. He could solve problems by waving that magic wand. I was not a great fan, and I did think he'd been played out over the preceding couple of years . . .

"The companions were all slightly dubious. The Doctor has companions because he's generally older, albeit a mix between childlike and savant, and you're playing to a young audience so you want young people to help link into the story. In that respect Adric was a good idea because he was a bright youngster, but in the seventies you had frisky young ladies wearing hardly anything, and indeed in later series you had rather well-endowed ladies running about. It was all a bit dubious. The companions were there to be fragile females needing to be rescued, which is really boring apart from anything else, and if that's the only role for the companion then to hell with it!

"The interesting about Romana is that Lalla Ward was never that kind of accessory in real life. She was and is an utterly extraordinary and wonderful human being. You saw some of that on the screen in the previous season, but I hope we found more of that in the season for which I was responsible. I hope we gave some more sense to the fact of why Romana was hanging around."

Romana's departure in *Warriors' Gate*, the next story into production, was abrupt by *Doctor Who* standards. "She simply says she's going to stay in the Gateway, doesn't she? There'd been some dramatic exits in the past, but we weren't doing a soap opera, I was very clear on that. We didn't seize every opportunity for soapy relationship stuff. Romana wasn't that kind of person anyway.

"You know that Lalla married Tom? I was utterly amazed. They were having blazing rows on the set, and shortly after she left the show there came this announcement that she and Tom were getting married. I gather it was all over a year later, and now she's married to Richard Dawkins, who is rather more her style. But you can certainly see the qualities in Tom that attracted her – he's a very attractive man with a sharp mind."

Which brings us to the great man himself. Tom Baker had been the Doctor for seven years, longer than anyone else, and in the minds of the audience – and perhaps in his own mind – he was definitively the Doctor. "I make no apology at all for Tom," says Chris. "He was becoming unbearable in the studio, not an actor you would want to work with in those circumstances at that time. He was an absolutely nice enough chap privately – I'm simply talking about what happened on the set. I seem to remember Tom and I had a set-to where I insisted that he actually spoke the lines as the writer had written them. It was somebody else's script, but I didn't reveal that the lines were actually written by me! But that really wasn't the point – Tom was not very good at seeing how his part fitted into the stories as a whole. If Tom felt he wanted to change some lines, Tom would change some lines. We actually put a stop to that because stories just went out the window."

Part of Chris' work over the season was to redefine the character of the Doctor, giving him a reactive rather than proactive role. "I was very keen that the Doctor come across a world that was going about its business and had its own rationale and logic. He interacts with a self-sustaining landscape. I hope you didn't feel in any of the stories that I worked on that if you took the Doctor away everything fell to pieces. That was fundamentally important. This was part of Tom's dilemma. You do a part for seven years, and various regimes come in and tell you do it this way or do it that way, and you end up saying, 'To hell with this, I'll do it my way.' If the previous producer allowed you to do something and the new regime comes in and says, 'Stop this immediately, you will be an actor like everybody else,' it's very confusing."

When did Chris first know that Tom was leaving *Doctor Who*? "Well, every year apparently Tom would say at the beginning of the season, 'I think I've done enough of this. I'd better stop now,' and the producer would say, 'Oh no, Tom, we'll certainly need you for another season.' This time around we said, 'Yes, Tom, we think we agree with you.' I think he was only pushed in the sense that he didn't have the usual annual increment added to his fee. If he'd had his annual increment I think he would quite happily have stayed. I don't know how he took it. Behind the old actor/manager brashness there's a very private individual in there somewhere, and I wouldn't expect ever to know what Tom really felt . . .

"The reality was that Tom was a very good, sensitive, experienced actor. He'd got into a rut with *Doctor Who*, and I'd like to think that the row that we had with him – such as it was – was a chance for him to step back and use his creativity to come back in with some new ideas. He did, and all credit to him. He brazened it out and stuck with us through to *Logopolis*, and gave of his best for those last stories. Of course, Chris Bidmead stills puts his successor in a box for most of his first story! It might have been Peter Davison on screen, but I was thinking Tom Baker when I wrote it!"

A new Doctor was indeed on the horizon as Season Eighteen drew to a close – and Chris Bidmead sat down to pen the two most significant stories in years.

To be continued . . .

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profile
peter cushing

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Ar Archive **Ft** Feature **It** Interview **St** Strip **Ts** Telesnap Archive **Tx** Text fiction

DOCTOR WHO SPECIALS

DWSS 91: *Doctor Who* location guide **Ft** Locations checklist; Production manager Gary Downie's memoirs; Sophie Aldred on making *Silver Nemesis* **St** *Seaside Rendezvous* (Paul Cornell/Gary Frank)

DWWS 91: UNIT exposed Free poster **Ft** Fictional history of UNIT; Derrick Sherwin, Nicholas Courtney and others recall UNIT; The UNIT years (production histories) **St** *The Man in the Ion Mask* (Dan Abnett/Brian Williamson) **Tx** *A Wee Deoch an . . ?* (Colin Baker)

DWWS 92: The Time Lords Free poster **It** Terrance Dicks; Anthony Read; Johnny Byrne **Ar** *The Invasion of Time*; *The Trial of a Time Lord* Parts Thirteen and Fourteen **Ft** Everything you ever wanted to know about the Time Lords (Andrew Pixley) **St** *Flashback* (Warwick Gray/John Ridgway)

DOCTOR
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THE AGE OF CHAOS

DWSS 93: 30 years of the Daleks Free poster **It** Ben Aaronovitch **Ar** *Remembrance of the Daleks*; *The Chase* **Ft** Everything you ever wanted to know about the Daleks; What the Papers Said **St** *Bringer of Darkness* (Gray/Martin Geraghty)

DWSS 94: Genesis and destiny of *Doctor Who* **It** Virginia Wetherell; William Hartnell; Lisa Bowerman; Sylvester McCoy **Ar** *100,000 BC*; *Survival* **Ft** First year of series; visual effects; title sequences **St** *Are You Listening?/Younger and Wiser* (Gray/Colin Andrew)

DWWS 94: Writer Robert Holmes **Ar** *The Talons of Weng-Chiang*; *Carnival of Monsters* **Ft** Holmes on Holmes; However Improbable (critique); *The Aliens in the Blood* (unmade story); Creating the Krotons **St** *Plastic Millennium* (Gareth Roberts/Geraghty)

DWSS 95: The Key to Time **It** Iain Cuthbertson; Nigel Plaskitt; Douglas Adams **Ar** *The Ribos Operation*; *The Stones of Blood* **Ft** Critique of Season Sixteen; Missing Stories, *The Lords of Misrule* **St** *The Seventh Segment* (Roberts/Paul Peart)

A complete guide to Season Sixteen of Doctor Who
DOCTOR
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Join the Doctor on his quest for the Key to Time

DWSPRING: The sixties Dalek movies **It** Jill Curzon **Ft** Making the movies: Peter Cushing **St** *Daleks Versus the Martians* (Alan Barnes/Lee Sullivan)

The Dalek Chronicles Complete 108-page compendium of *TV21*'s classic strip *The Daleks* **St** *The Daleks* (David Whitaker, Alan Fennell/Richard Jennings, Ron Turner, Eric Eden) **Note: £6.00**

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DOCTOR WHO CLASSIC COMICS

DWCC 9 Free poster **St** *Dr. Who and the Daleks* [movie adaptation] (unknown/Dick Giordano & Sal Trapani); *The Neutron Knights* (Steve Parkhouse/Dave Gibbons) **Ft** Seventh Doctor strips

DWCC 11 Free poster **St** *The Tides of Time* 5-7 (Parkhouse/Gibbons); *The Doctor Strikes Back* (unknown/John Canning) **It** Dave Gibbons **Ft** Vworp! Vworp! (index to strips)

DWCC 12 Free poster **St** *The Enemy From Nowhere* (Dennis Hooper/Gerry Haylock); *The Daleks: Impasse* (Whitaker/Turner); *The Therovian Quest* (unknown/Neville Main)

DWCC 13 Free badge; Free poster **St** *The Ugrakks* (Hooper/Haylock); *The Hijackers of Thrax* (unknown/Main); *Doctor Who on the Web Planet* (unknown/Main) **Ft** Vworp! Vworp!

DWCC 14 Free poster **St** *Planet of the Dead* (John Freeman/Lee Sullivan); *The Daleks: The Terrorkon Harvest* (Whitaker/Turner); *Woden's Warriors* (Geoff Cowan/John M Burns); *The Ugrakks* (Hooper/Haylock); **Ft** Vworp! Vworp!

DWCC 15 Free poster **St** *A Christmas Story* (unknown/Bill Mevin); *Steelfist* (Hooper/Haylock); *The Zeron Invasion* (Hooper/Haylock); *The Daleks: Legacy of Yesteryear* (Whitaker/Turner) **Ts** *Fury From the Deep* 1 **Ft** Vworp! Vworp!

DWCC 16 Free poster **St** *Exodus!/Revelation!/Genesis!* (Alan McKenzie/John Ridgway) *The Daleks: Legacy of Yesteryear*; *The Zeron Invasion* **Ts** *Fury From the Deep* 3 **It** John Ridgway **Ft** Vworp! Vworp!

DWCC 17 Free poster **St** *Return of the Daleks* (unknown/Martin Asbury); *The Zombies* (unknown/Canning); *The Gyros Injustice* (unknown/Main); *The Daleks: Shadow of Humanity* (Whitaker/Turner) **Ts** *Fury From the Deep* 5 **Ft** Vworp! Vworp!

DWCC 18 Free poster **St** *Stars Fell On Stockbridge* (Parkhouse/Gibbons); *Deadly Choice* (Hooper/Haylock); *The Daleks: The Emissaries of Jevo* (Whitaker/Turner); *Master of Spiders!* (unknown/Canning) **Ts** *The Web of Fear* 1 **Ft** Vworp! Vworp!

DWCC 19 **St** *The Wreckers!* (Hooper/Asbury); *The Daleks: Road to Conflict* (Whitaker/Turner); *Kane's Story* (McKenzie/Ridgway); *Who is the Stranger* (Hooper/Haylock) **It** Alan Fennell **Ts** *The Web of Fear* 3

DWCC 20 **St** *The Glen of Sleeping* (Dick O'Neill/Haylock); *Challenge of the Piper* (unknown/Main); *Abel's Story* (McKenzie/Ridgway); *The Exterminator* (unknown/Canning) **Ts** *The Web of Fear* 5 Ft Vworp! Vworp!

DWCC 21 **St** *Once in a Lifetime* (Freeman/Geoff Senior); *The Stockbridge Horror* 1-3 (Parkhouse); *The Warrior's Story* (McKenzie/Ridgway); *War World* (Freeman/Art Wetherell) **Ts** *The Wheel in Space* 1 **Ft** Vworp! Vworp!

DWCC 22 **St** *The Monsters From the Past!* (unknown/Canning); *The Stockbridge Horror* 4 (Parkhouse/Mick Austin); *Moon Landing* (unknown/Main); *Time in Reverse* (unknown/Main); *Frobisher's Story* (McKenzie/Ridgway) **Ts** *The Wheel in Space* 3 **Ft** Vworp! Vworp!

DWCC 23 **St** *The Threat From Beneath* (O'Neill/Haylock); *Return of the Daleks* 1-2 (Steve Moore/Paul Neary); *Lizardworld* (unknown/Main); *The Stockridge Horror* 5-6 **Ts** *The Wheel in Space* 5 **Ft** Vworp! Vworp!; **Doctor Who Weekly** back-up strips

DWCC 24 **St** *kcaB to the Sun* (Hooper/Haylock); *The Didus Experiment* (unknown/Main); *The TARDIS Worshippers* (unknown/Canning); *Return of the Daleks* 3-4; *Technical Hitch* (Dan Abnett/Wetherell); *The Final Quest* (Moore/Neary) **Ts** *The Ice Warriors* 1 **Ft** Vworp! Vworp!

DWCC 25 **St** *Doctor Who and the Star Beast* 1-4 (Pat Mills & John Wagner/Gibbons); *Space War III* (unknown/Canning); *The Labyrinth* (O'Neill/Haylock); *A Switch in Time* (Freeman/Senior); *K9's Finest Hour* (Moore/Neary) **Ts** *The Ice Warriors* 3 **Ft** Vworp! Vworp!; K9's Conundrums

DWCC 26 **St** *Egyptian Escapade!* (unknown/John Canning); *The Coming of the Cybermen* (unknown/Canning); *Doctor Who and the Star Beast* 5-8; *Warlord of the Ogrons* (Moore/Steve Dillon) **Ts** *The Ice Warriors* 5 **Ft** Vworp! Vworp!; K9's Conundrums

DOCTOR
WHO
CLASSIC COMICS
More from The Telesnap Archive
The Fourth Doctor faces The Return of the Daleks
The Daleks encounter a Shadow of Humanity

DWCC 27 Final issue **St** *The Spoilers* (O'Neill/Haylock); *The Vortex* (Hooper/Haylock); *The Unheard Voice* (O'Neill/Haylock); *Timeslip* (Dez Skinn/Neary) **Ft** Vworp! Vworp!; K9's Conundrums; Complete **DWCC** index

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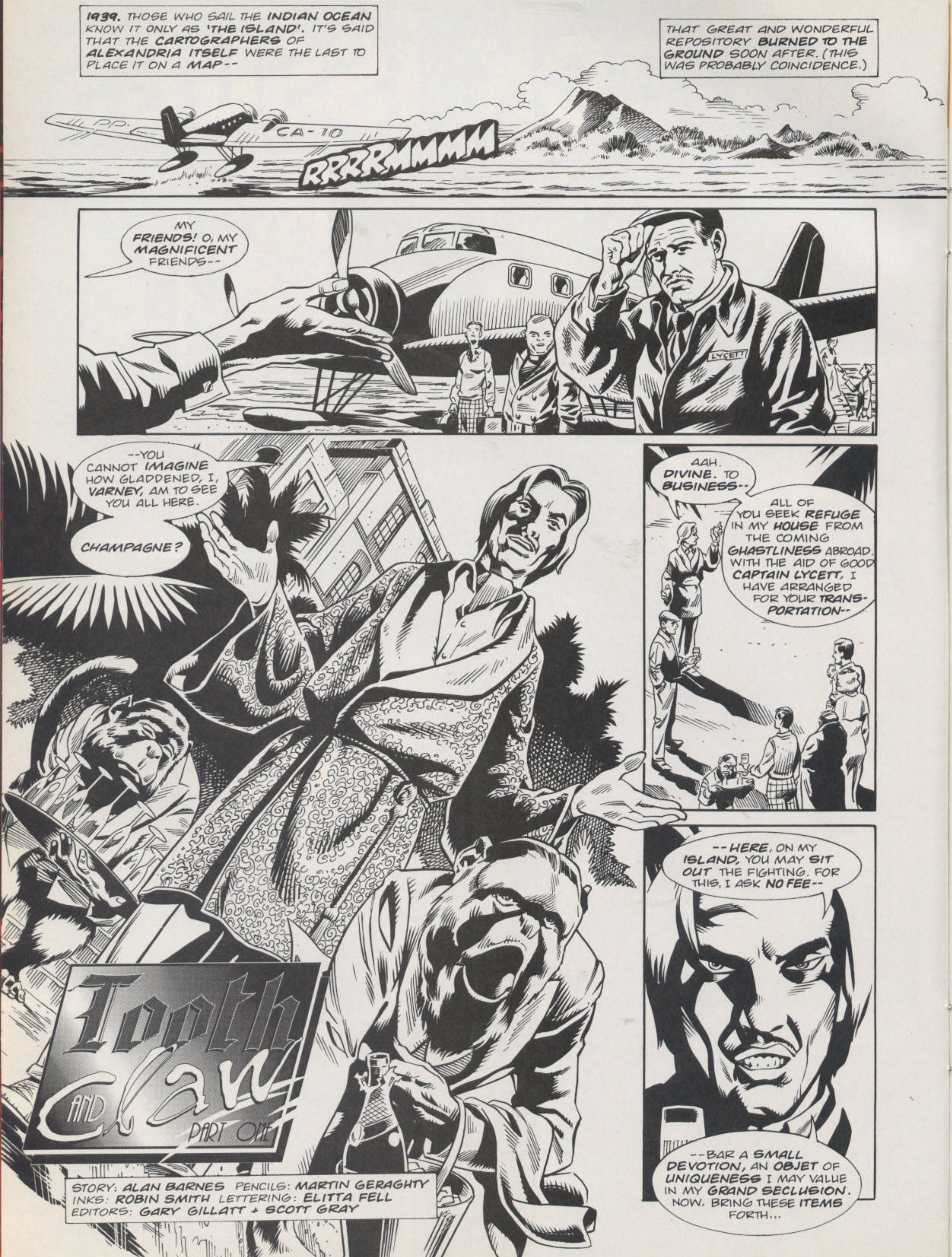
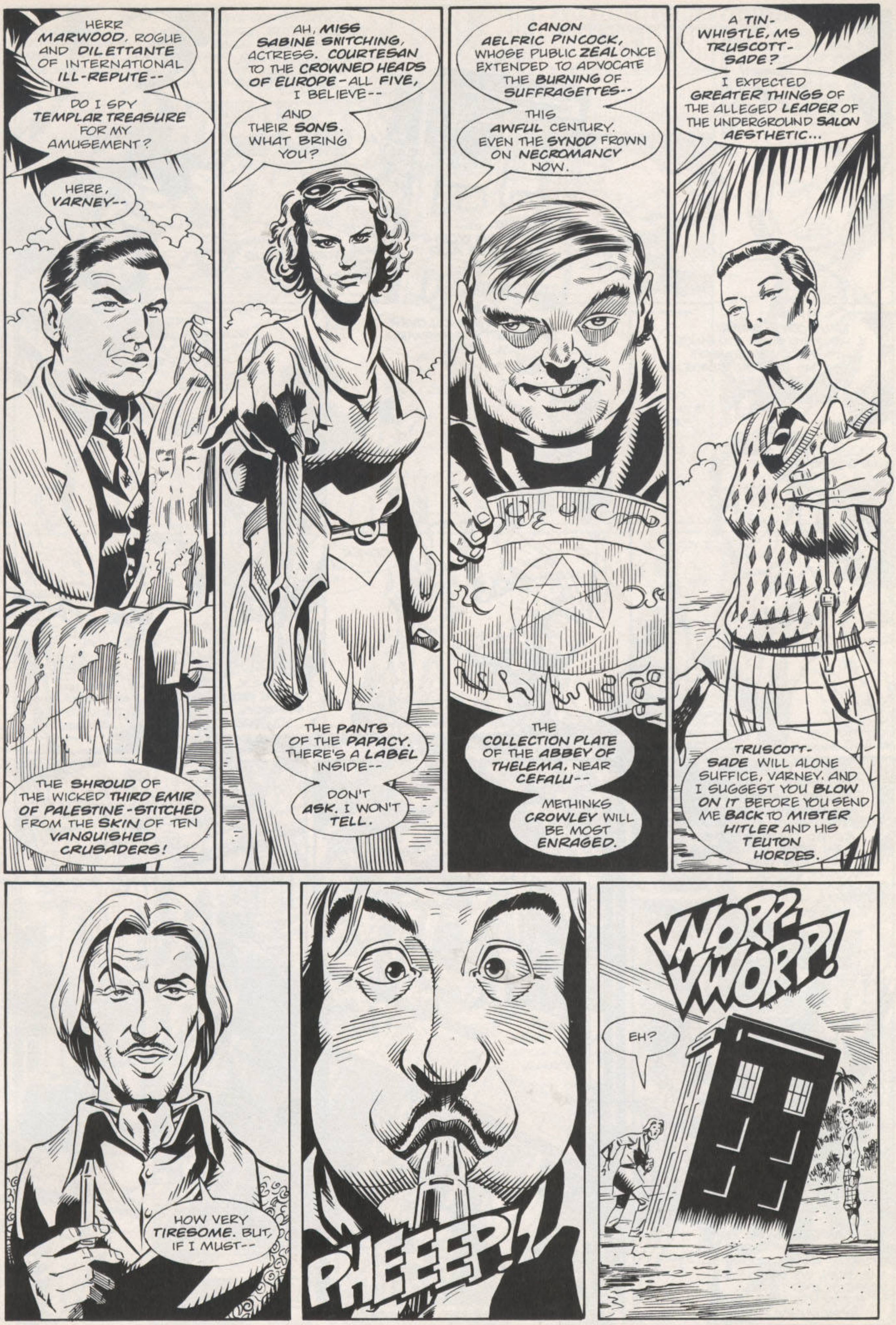
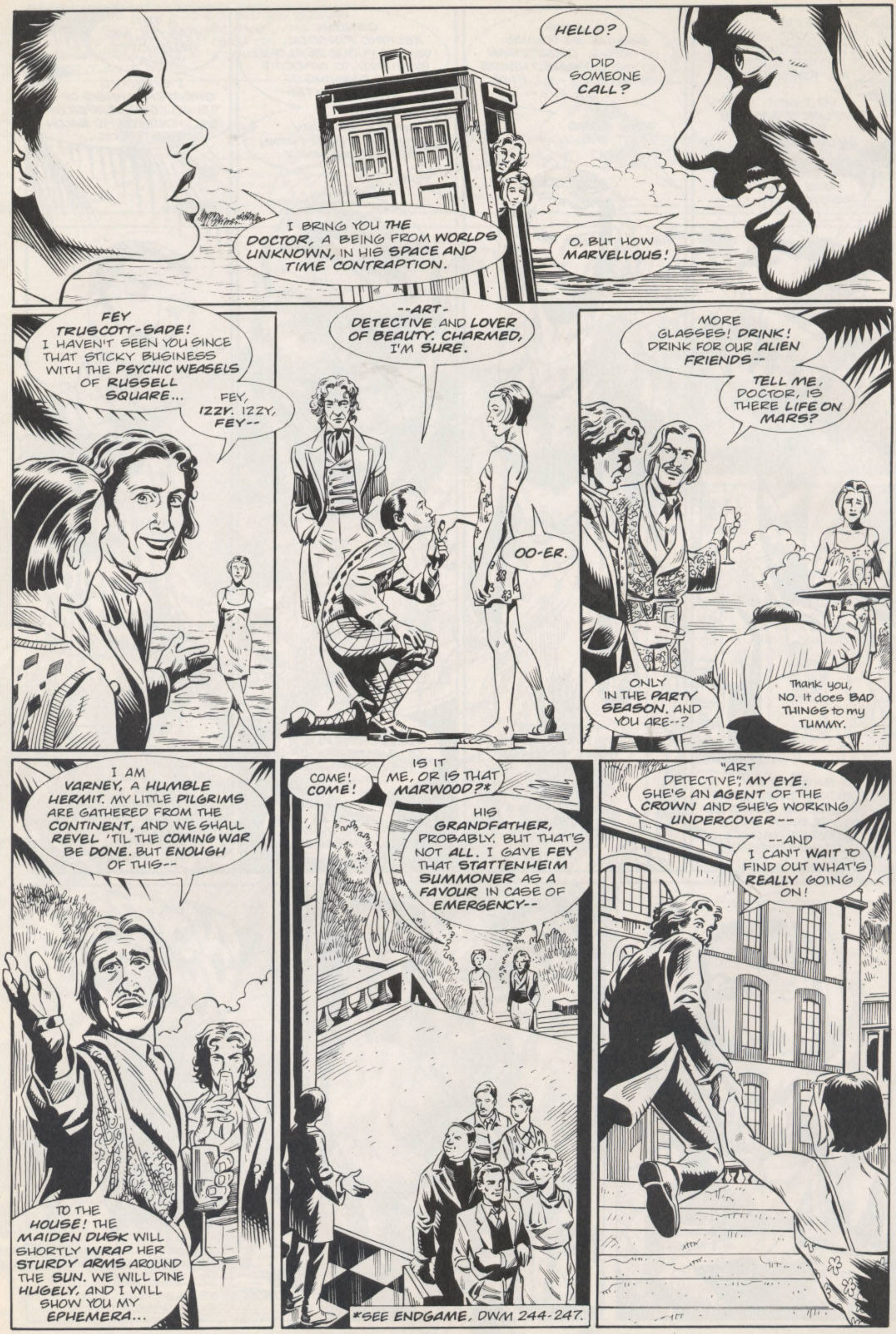
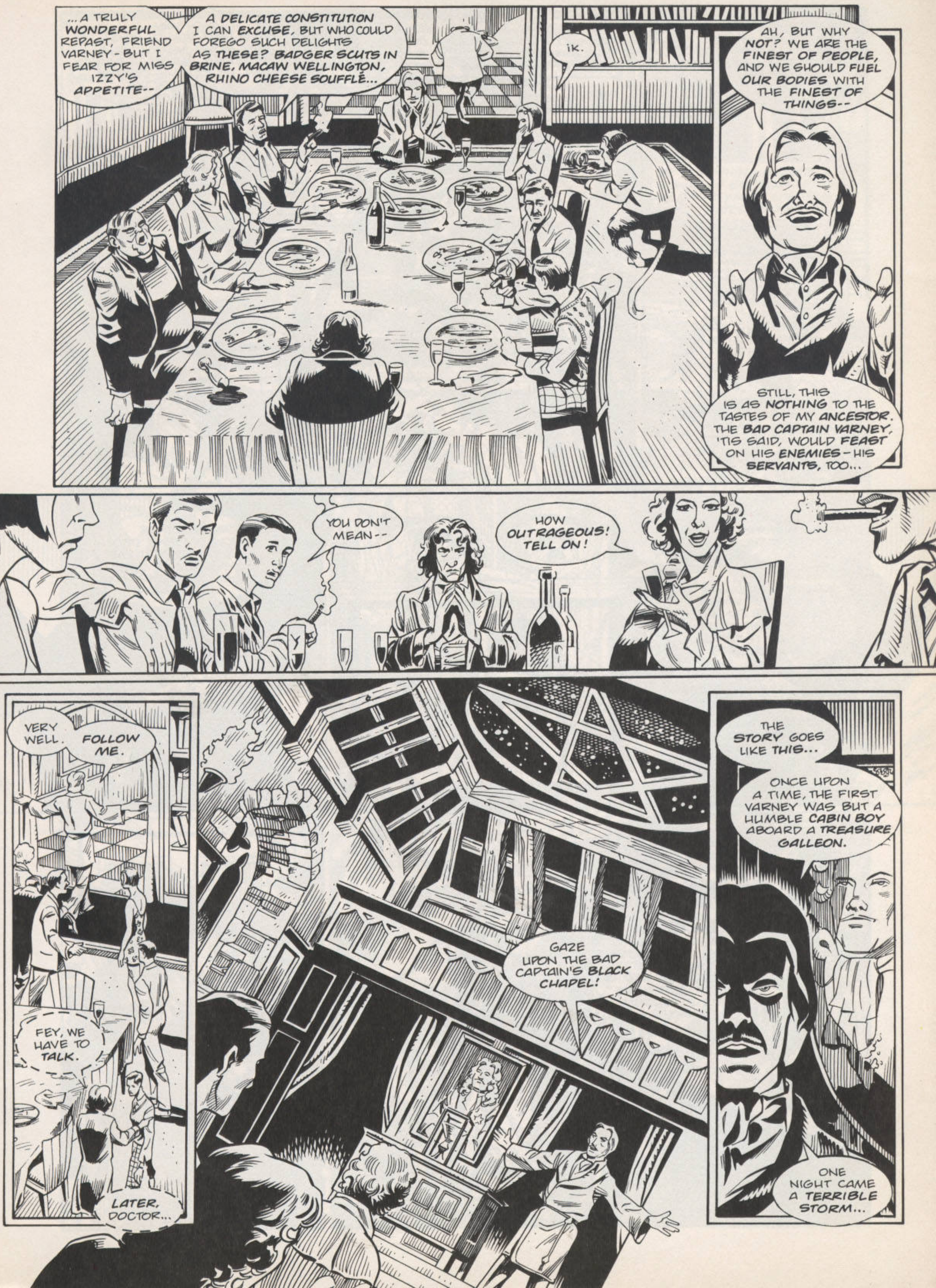
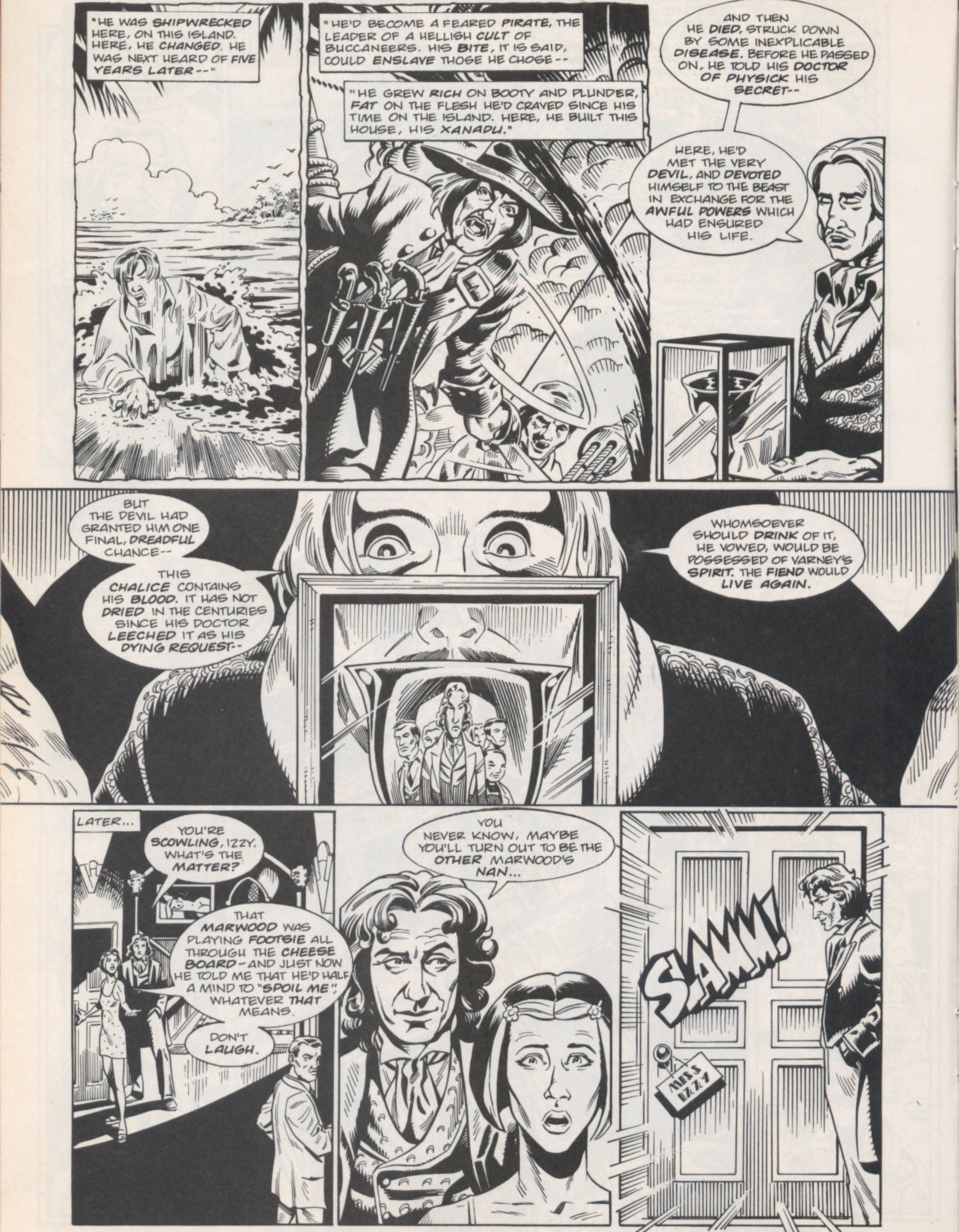
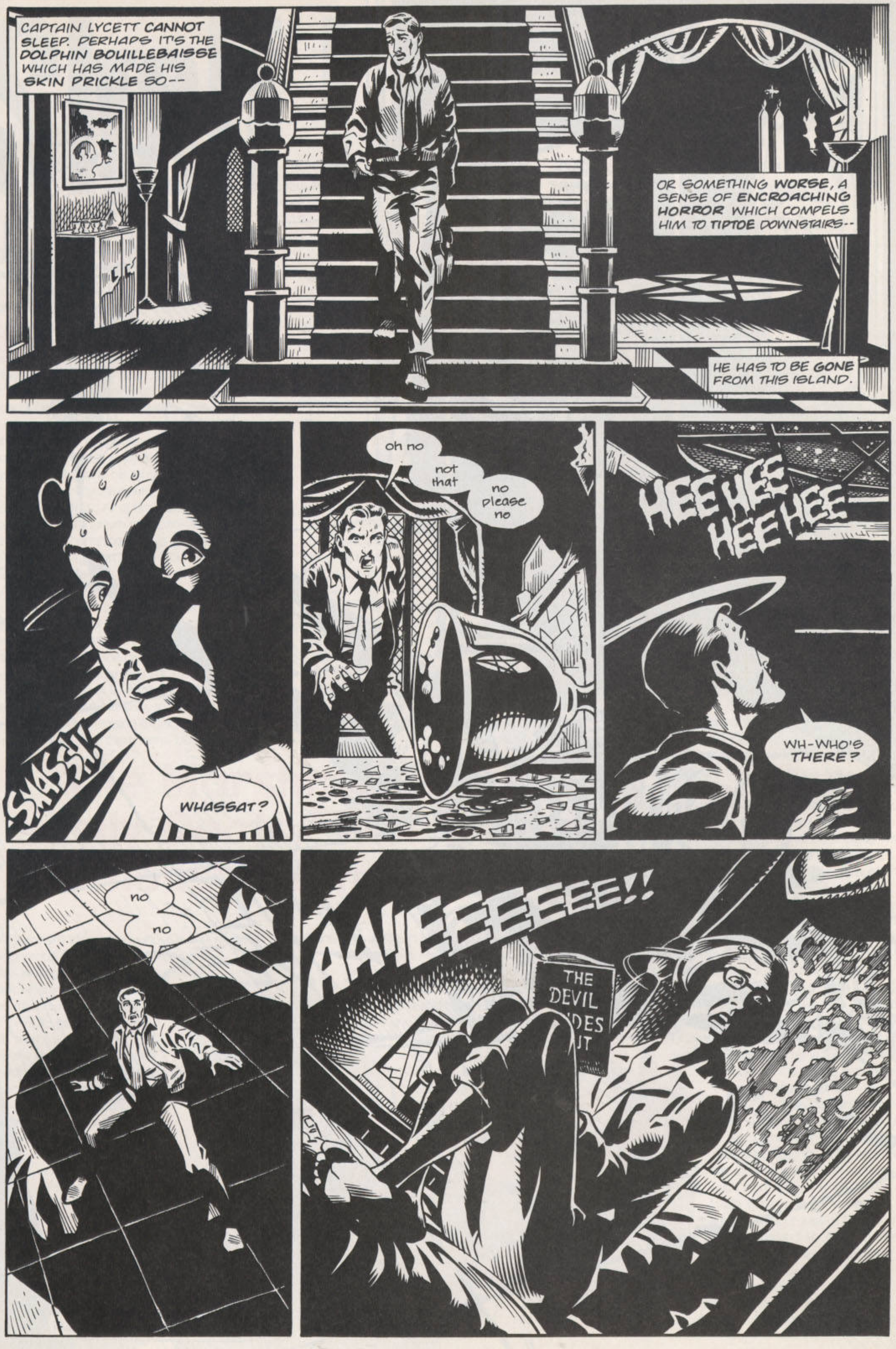

1939. THOSE WHO SAIL THE INDIAN OCEAN KNOW IT ONLY AS 'THE ISLAND'. IT'S SAID THAT THE CARTOGRAPHERS OF ALEXANDRIA ITSELF WERE THE LAST TO PLACE IT ON A MAP--
THAT GREAT AND WONDERFUL REPOSITORY BURNED TO THE GROUND SOON AFTER. (THIS WAS PROBABLY COINCIDENCE.)
CA-10
RRRRMMMM
MY FRIENDS! O, MY MAGNIFICENT FRIENDS--
LYCETT
--YOU CANNOT IMAGINE HOW GLADDENED, I, VARNEY, AM TO SEE YOU ALL HERE.
CHAMPAGNE?
AAH. DIVINE. TO BUSINESS--
ALL OF YOU SEEK REFUGE IN MY HOUSE FROM THE COMING GHASTLINESS ABROAD. WITH THE AID OF GOOD CAPTAIN LYCETT, I HAVE ARRANGED FOR YOUR TRANSPORTATION--
--HERE, ON MY ISLAND, YOU MAY SIT OUT THE FIGHTING. FOR THIS, I ASK NO FEE--
--BAR A SMALL DEVOTION, AN OBJET OF UNIQUENESS I MAY VALUE IN MY GRAND SECLUSION. NOW, BRING THESE ITEMS FORTH...
Tooth AND Claw PART ONE
STORY: ALAN BARNES PENCILS: MARTIN GERAGHTY INKS: ROBIN SMITH LETTERING: ELITTA FELL EDITORS: GARY GILLATT + SCOTT GRAY

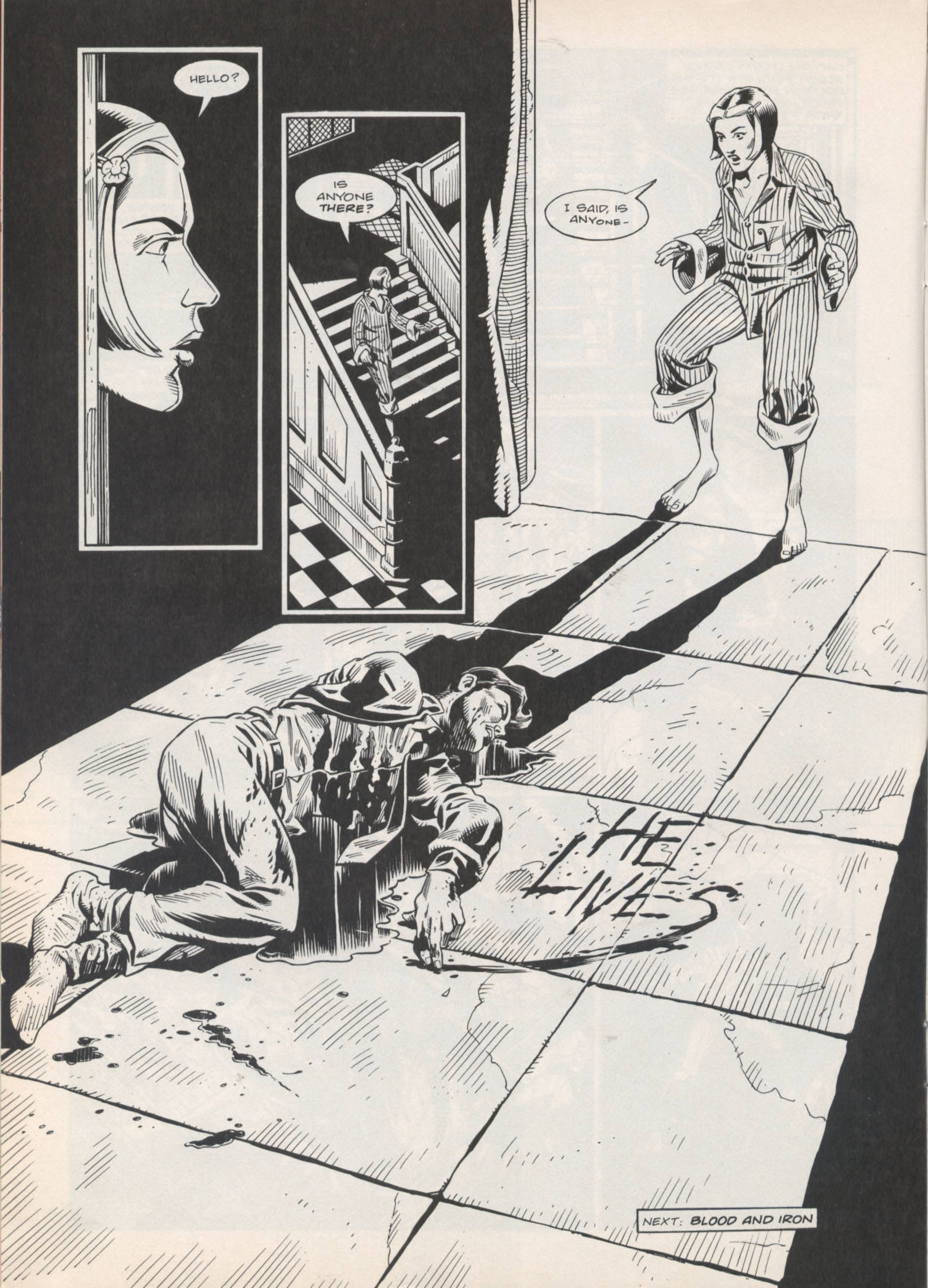

HERR MARWOOD, ROGUE AND DILETTANTE OF INTERNATIONAL ILL-REPUTE--
DO I SPY TEMPLAR TREASURE FOR MY AMUSEMENT?
HERE, VARNEY--
THE SHROUD OF THE WICKED THIRD EMIR OF PALESTINE-STITCHED FROM THE SKIN OF TEN VANQUISHED CRUSADERS!
AH, MISS SABINE SNITCHING, ACTRESS. COURTESAN TO THE CROWNED HEADS OF EUROPE - ALL FIVE, I BELIEVE--
AND THEIR SONS. WHAT BRING YOU?
THE PANTS OF THE PAPACY. THERE'S A LABEL INSIDE--
DON'T ASK. I WON'T TELL.
CANON AELFRIC PINCOCK, WHOSE PUBLIC ZEAL ONCE EXTENDED TO ADVOCATE THE BURNING OF SUFFRAGETTES--
THIS AWFUL CENTURY. EVEN THE SYNOD FROWN ON NECROMANCY NOW.
THE COLLECTION PLATE OF THE ABBEY OF THELEMA, NEAR CEFALU--
METHINKS CROWLEY WILL BE MOST ENRAGED.
A TIN-WHISTLE, MS TRUSCOTT-SADE?
I EXPECTED GREATER THINGS OF THE ALLEGED LEADER OF THE UNDERGROUND SALON AESTHETIC...
TRUSCOTT-SADE WILL ALONE SUFFICE, VARNEY. AND I SUGGEST YOU BLOW ON IT BEFORE YOU SEND ME BACK TO MISTER HITLER AND HIS TEUTON HORDES.
HOW VERY TIRESOME. BUT, IF I MUST--
PHEEEP!
VWORP VWORP!
EH?


HELLO? DID SOMEONE CALL?
I BRING YOU THE DOCTOR, A BEING FROM WORLDS UNKNOWN, IN HIS SPACE AND TIME CONTRAPTION.
O, BUT HOW MARVELLOUS!
FEY TRUSCOTT-SADE! I HAVEN'T SEEN YOU SINCE THAT STICKY BUSINESS WITH THE PSYCHIC WEASELS OF RUSSELL SQUARE...
FEY, IZZY. IZZY, FEY--
--ART-DETECTIVE AND LOVER OF BEAUTY. CHARMED, I'M SURE.
OO-ER.
MORE GLASSES! DRINK! DRINK FOR OUR ALIEN FRIENDS--
TELL ME, DOCTOR, IS THERE LIFE ON MARS?
ONLY IN THE PARTY SEASON. AND YOU ARE--?
Thank you, NO. It does BAD THINGS to my TUMMY.
I AM VARNEY, A HUMBLE HERMIT. MY LITTLE PILGRIMS ARE GATHERED FROM THE CONTINENT, AND WE SHALL REVEL 'TIL THE COMING WAR BE DONE. BUT ENOUGH OF THIS--
TO THE HOUSE! THE MAIDEN DUSK WILL SHORTLY WRAP HER STURDY ARMS AROUND THE SUN. WE WILL DINE HUGELY, AND I WILL SHOW YOU MY EPHEMERA...
COME! COME!
IS IT ME, OR IS THAT MARWOOD?*
HIS GRANDFATHER, PROBABLY. BUT THAT'S NOT ALL. I GAVE FEY THAT STATTENHEIM SUMMONER AS A FAVOUR IN CASE OF EMERGENCY--
*SEE ENDGAME, DWM 244-247.
"ART DETECTIVE", MY EYE. SHE'S AN AGENT OF THE CROWN AND SHE'S WORKING UNDERCOVER--
--AND I CAN'T WAIT TO FIND OUT WHAT'S REALLY GOING ON!


...A TRULY WONDERFUL REPAST, FRIEND VARNEY - BUT I FEAR FOR MISS IZZY'S APPETITE--
A DELICATE CONSTITUTION I CAN EXCUSE, BUT WHO COULD FOREGO SUCH DELIGHTS AS THESE? BADGER SCUTS IN BRINE, MACAW WELLINGTON, RHINO CHEESE SOUFFLÉ...
iK.
AH, BUT WHY NOT? WE ARE THE FINEST OF PEOPLE, AND WE SHOULD FUEL OUR BODIES WITH THE FINEST OF THINGS--
STILL, THIS IS AS NOTHING TO THE TASTES OF MY ANCESTOR. THE BAD CAPTAIN VARNEY, 'TIS SAID, WOULD FEAST ON HIS ENEMIES - HIS SERVANTS, TOO...
YOU DON'T MEAN--
HOW OUTRAGEOUS! TELL ON!
VERY WELL.
FOLLOW ME.
FEY, WE HAVE TO TALK.
LATER, DOCTOR...
GAZE UPON THE BAD CAPTAIN'S BLACK CHAPEL!
THE STORY GOES LIKE THIS...
ONCE UPON A TIME, THE FIRST VARNEY WAS BUT A HUMBLE CABIN BOY ABOARD A TREASURE GALLEON.
ONE NIGHT CAME A TERRIBLE STORM...


"HE WAS SHIPWRECKED HERE, ON THIS ISLAND. HERE, HE CHANGED. HE WAS NEXT HEARD OF FIVE YEARS LATER--"
"HE'D BECOME A FEARED PIRATE, THE LEADER OF A HELLISH CULT OF BUCCANEERS. HIS BITE, IT IS SAID, COULD ENSLAVE THOSE HE CHOSE--
"HE GREW RICH ON BOOTY AND PLUNDER, FAT ON THE FLESH HE'D CRAVED SINCE HIS TIME ON THE ISLAND. HERE, HE BUILT THIS HOUSE, HIS XANADU."
AND THEN HE DIED, STRUCK DOWN BY SOME INEXPLICABLE DISEASE. BEFORE HE PASSED ON, HE TOLD HIS DOCTOR OF PHYSICK HIS SECRET--
HERE, HE'D MET THE VERY DEVIL, AND DEVOTED HIMSELF TO THE BEAST IN EXCHANGE FOR THE AWFUL POWERS WHICH HAD ENSURED HIS LIFE.
BUT THE DEVIL HAD GRANTED HIM ONE FINAL, DREADFUL CHANCE--
THIS CHALICE CONTAINS HIS BLOOD. IT HAS NOT DRIED IN THE CENTURIES SINCE HIS DOCTOR LEECHED IT AS HIS DYING REQUEST--
WHOMSOEVER SHOULD DRINK OF IT, HE VOWED, WOULD BE POSSESSED OF VARNEY'S SPIRIT. THE FIEND WOULD LIVE AGAIN.
LATER...
YOU'RE SCOWLING, IZZY. WHAT'S THE MATTER?
THAT MARWOOD WAS PLAYING FOOTSIE ALL THROUGH THE CHEESE BOARD - AND JUST NOW HE TOLD ME THAT HE'D HALF A MIND TO "SPOIL ME", WHATEVER THAT MEANS.
DON'T LAUGH.
YOU NEVER KNOW, MAYBE YOU'LL TURN OUT TO BE THE OTHER MARWOOD'S NAN...
SLAMM!
MISS IZZY


CAPTAIN LYCETT CANNOT SLEEP. PERHAPS IT'S THE DOLPHIN BOUILLEBAISSE WHICH HAS MADE HIS SKIN PRICKLE SO--
OR SOMETHING WORSE, A SENSE OF ENCROACHING HORROR WHICH COMPELS HIM TO TIPTOE DOWNSTAIRS--
HE HAS TO BE GONE FROM THIS ISLAND.
SMASSH!
WHASSAT?
oh no
not that
no please no
HEE HEE HEE HEE
WH-WHO'S THERE?
no
no
AAIIEEEEEEE!!
THE DEVIL
IDES
UT


HELLO?
IS ANYONE THERE?
I SAID, IS ANYONE-
HE LIVES
NEXT: BLOOD AND IRON

Shelf Life

In which the Doctor discovers that E-space is a little too green for him

and **Dave Owen** grabs his *Book of Lists* and retires to the smallest room in the house

DOCTOR WHO: THE E-SPACE TRILOGY

Boxed video set BBC Video **Featuring** The Fourth Doctor, Romana, K9 & Adric **Cat No** BBCV 6229
RRP £34.99 **Available** 3 November

You have the choice to buy either all or none of *Full Circle*, *State of Decay*, and *Warriors' Gate*, so *Shelf Life* will assess them as a whole before you decide whether or not this boxed set is a worthwhile investment. The E-space trilogy, to use its new commercial identity, has always had an atmospheric, end-of-an-era feel to it. The night before the opening episode of *Full Circle* was shown, Tom Baker's departure from *Doctor Who* was announced, and his remaining appearances acquired a scarcity value which has only strengthened subsequently. All of his final season has the shadow of his departure cast backwards over it – Baker's stifled performance, his greying hair, and the replacement of the Fourth Doctor's companions with the Fifth's.

Although now released as a set, the trilogy was not labelled as such on transmission. It marked the beginning of a three-year period of strongly linked stories (at the outset, the Doctor and Romana refer to the conclusion of the previous story, *Meglos*). The Doctor and Romana's near-exclusive absorption with one another is at once evident. A tension is soon set up with reference to Romana being recalled to Gallifrey, raising expectations that these episodes might take them there, but they never go.

The dominant theme throughout is that of plans going wrong, and staying unfixed indefinitely, leaving individuals and societies stuck where they don't want to be. One misfortune for the Doctor – the TARDIS passing through a CVE (that's a magic door, viewers) into another universe – leads him to discover whole communities whose misfortune has lasted generations.

In E-space, no one can hear you plead; everywhere the TARDIS goes is ruled unfairly.

The Marshmen were easily *Doctor Who*'s best monsters in years

Although the Terradon colony in *Full Circle* appears at first to be a benign democracy, it is really a rigid dictatorship, with young Outler rebels being given no chance to even speak when placed on trial for the crime of having lived outside the community. Next stop, the un-named planet in *State of Decay*, where another sinister triumvirate presides over proletarian ignorance; here, just a few older rebels dare stand up to them. Finally, to the bad ship Privateer in *Warriors' Gate*, where Captain Rorvik puts the alien Tharils in chains and his crew are enslaved by their own greed.

DOCTOR WHO
THE E-SPACE TRILOGY
DOCTOR WHO
WARRIORS' GATE
DOCTOR WHO
STATE OF DECAY
DOCTOR WHO
FULL CIRCLE

The Doctor and Romana's imprisonment doesn't dominate their actions, however. In *Full Circle*, they have only just become aware of their plight, and both here and in *State of Decay* learn nothing that will help them. These two stories lean less on the E-space setting than *Warriors' Gate*, but nevertheless take advantage of it in small and pleasing ways; the TARDIS is better at short hops in *Full Circle* than before because E-space is smaller than our own N-space, and it makes sense that years before *State of Decay*, the Great Vampire left our own universe to flee the Time Lords. The opening pair are similar both superficially, sharing location work at Black Park near Pinewood Studios, incidental music by Paddy Kingsland – still in his grandiose period of suspended fourths and resonant filter sweeps – and in an unusual number of other, deeper ways. Both serials can even be given the same synopsis: a rural civilization occupying a small area on a planet in E-space is gathered around a generations-old spaceship, unable to leave the planet. The people have long since forgotten the precise circumstances of its arrival, nor why they unthinkingly follow the directives of their three rulers, even if this means giving up their own children for the good of the community. The Doctor and Romana arrive and are distrusted both by the rulers and the outlaws who stand against them. The Doctor's companion seems to become possessed by the unusual physiological phenomenon that is behind everything. The Doctor, examining the ship, realises just what has been going on, and how it came to be stuck here. The people are given back their technology and can move forwards again after generations of stagnation, but the Doctor and Romana are still trapped.

Despite the deep similarities between the stories, especially the first two, they are refreshingly different because of their contrasting storytelling styles. *State of Decay* is told too simply, with much of the drama dependent on melodramatic artifice – the Three Who Rule standing around making speeches while looking not at each other, but off into the distance. *Warriors' Gate* reaches the other extreme, and is told in such a complex way that it fails totally to be comprehensible to anyone without a lot of time for the programme and access to a video recording. And there are more of them than there are of us. It may be brilliant experimental television drama, but is unforgivable in its contempt for the family audience. Only

Warriors' Gate, part of BBC Video's *E-Space Trilogy*

Full Circle gets the balance right because the drama is event-driven. As I keep saying, a good *Doctor Who* story must be a gradual process of discovery both for the viewer and the Doctor. In *State of Decay*, there is too little to discover. It's a spaceship! They're vampires! That's it! And in *Warriors' Gate*, there's so much to fathom out that even the Doctor is baffled until the very end. Steve Gallagher's script plays with the broad concept of determinism, but isn't really *about* it in the way that *Doctor Who* had used themes before ('Look, Adric, the Tharils have powered their spacecraft by determinism. That means we can catch them by fixing the dice', maybe). By contrast, *Full Circle* is *innately* about evolution – albeit in a fictional form speeded up to be observable in 100 minutes of television – in a very real way. We see cells under the microscope, hear the Doctor talk about what they mean, and see the effect of evolution on real creatures. There are enough clues for an observant viewer of almost any age to guess the secret behind the story.

Adric is rather like the supercilious kid you bullied at school

The three stories will appeal to three quite different types of audience. *Doctor Who* fans will like *Warriors' Gate*, *Doctor Who* viewers will like *Full Circle*, and disciples of the Cult of Tom can enjoy one of his last great over-the-top performances in *State of Decay*. Part Three of the latter is the funniest episode of the dozen, with Baker and Lalla Ward's off-screen relationship seemingly spilling over into their characters' special camaraderie when they are locked in a cell. This is followed by a moment of slapstick, conspicuous in its isolation, where the Doctor is caught behind the cell door as it opens. Those impressed by the way he overacts with his back to the camera in *Image of the Fendahl* will be flushed with appreciation to see him steal the laugh here despite being almost totally obscured by the door.

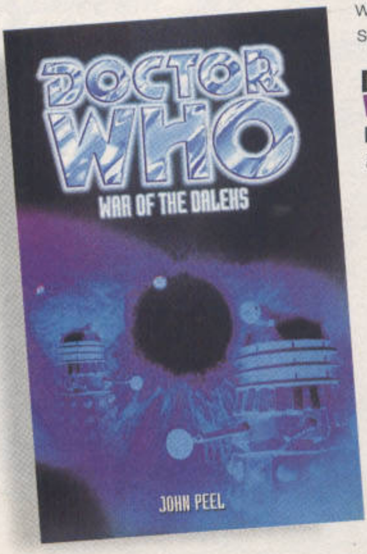
Just as *Warriors' Gate*'s eponymous portal bridges two incompatible universes, so does this trilogy span a paradigm shift in *Doctor Who*. At the outset, the TARDIS carries what rock fans might call the classic late seventies line-up, giving still-witty interpretations of two alien geniuses and a robot dog. Twelve episodes later, like the girl in The Human League's *Don't You Want Me*, Romana has chosen to live her life on her own – she knows it's something she must do. What's worse, she has taken K9 with her, leaving the Doctor with no-one but a precocious adolescent boy to talk to. Is it any wonder he becomes taciturn and brooding?

Juvenile companions in *Doctor Who* have seldom been normal youngsters that contemporary viewers can identify with. Susan, both the Ford and more recognisable Tovey model, were intellectual prodigies, as was Zoe. Adric is similarly hard to like, being characterized by a irritating superciliousness, like that clever kid at school you used to bully, and a prodigious appetite, like that fat kid at school you used t bully. In *Full Circle* he's written as if he's a ten year-old by contrast to his brutal older brother Varsh and his sneering cohort Outlers. In *State of Decay*, he's older, every bit the little Prince, expecting food and lodgings wherever he goes (despite never having been beyond Alzarius before) and successfully pulling off the old trick of pretending to have gone over to the other side (part of Terrance Dicks' ongoing crusade against the unexpected). And by *Warriors' Gate*, he's established his place in the pecking order, being bossed around by Romana as the Doctor bosses her, yet allowed to take K9 for a walk. Matthew Waterhouse plays Adric nervously at first, as he should, and as he becomes familiar so too does he become ageless, in the all-too-recognisable way that unique companions soon become generic. He's not helped in *State of Decay* by an intrusive musical motif accompanying his otherwise silent creeping around.

Replace the score of *State of Decay* with a Dudley Simpson one, edit in Bernard Lodge's titles, and give-or-take the odd young boy or burgundy costume, you'd have a story that could have been transmitted the previous year without raising too many eyebrows. *Full Circle*, by contrast, is perfectly at home in Season Eighteen, containing no jokes, no mythological references, but lots of typical JNT-era styling and gimmicks. And, by extreme contrast, *Warriors' Gate* is a story that could *only* ever have been made with Christopher H Bidmead as *Doctor Who*'s script editor. If one individual can be accused of starting *Doctor Who*'s descent from popular supremacy, it is he – simply for packing the series full of admittedly wonderful poetic SF moments and complicated ideas that would be argued about by fans for years to come, at the terrible expense of the programme becoming impossible for the majority of the viewers to understand. In marketing terms *Warriors' Gate*, alongside Bidmead's own *Logopolis* and *Castrovalva*, are *Doctor Who*'s very greatest mistakes. Loved by many fans, I'll grant, but fans do not a successful series make.

Were this a laser disc release I might be able to watch *Warriors' Gate* with the dialogue turned down and simply enjoy Peter Howell's inspirational electronic score and the story's brave visual ideas, such as showing the studio lights as part of the spaceship, or making the Tharil's E-space domain a world of characters overlaid onto monochrome stills of the grounds of a stately home. *Full Circle* does well visually, too, with the location work making Buckinghamshire look warmer than it really is, the prone Starliner looking utterly solid, and the Marshmen being *Doctor Who*'s best monsters for years, especially as they emerge in slow-motion video from the lake in the first of the set's above-average complement of ripping cliffhangers.

Is the expensive boxed set worth buying? Yes, undoubtedly – provided you watch it all in order, and especially if you follow it with *The Keeper of Traken* and *Logopolis*. As the last day of summer fades to night in *Full Circle*, and the crisp autumn colours of *State of Decay* give way to the wintry whiteness of *Warriors' Gate*, one senses something wonderful coming to an end.



DOCTOR WHO: WAR OF THE DALEKS

Novel BBC Books **Featuring** The Eighth Doctor and Sam **Author** John Peel **RRP** £4.99 **ISBN** 0 563 40571 6 **Available** 6 October

It's good to see a book that celebrates Terry Nation's strengths and weaknesses as a writer of undemanding and disposable action drama. Unfortunately, this is not a study of his work, but purports to be an original novel in the BBC Books range. Author John Peel gives almost nothing of himself, relying on his mentor's vocabulary and inventions at all time, the only real ingenuity being the way he has placed a new interpretation on the events of televised Dalek stories. It's just as well that

Talking Books John Peel

Why is the preservation of Skaro important?

"Two reasons. One – Terry [Nation] hated its destruction in *Remembrance* and asked me to see if I couldn't come up with a way to bring it back. Two – when I did think about it, the whole plot simply came together and made perfect sense of what we'd seen during the JNT-era Dalek stories.

"I was very conciously evoking the spirit of Terry's writing. He had approved the plot, and really liked what I did with the Thals. The book is deliberately split into four sections to evoke a four-part TV serial, complete with obvious cliff-hanger endings. On the other hand, I also branched out in new directions, such as with the Strider Daleks."

Had explaining the capsule on Vulcan [in *The Power of the Daleks*] been a long-term ambition?

"No, not really. It's just that when I had the end of *War* plotted, it somehow had managed to squeeze even that in! My plotting sometimes has serendipitous results!"

Virgin Publishing never acquired the rights to publish this book, because applying the label "New Adventure" to it would have been frankly dishonest.

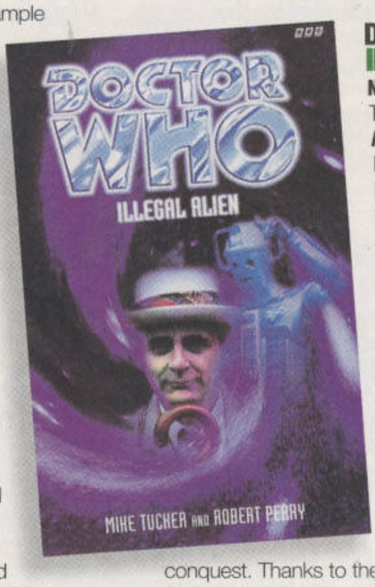
Trading on past glories is a trick Terry Nation pulled off frequently – the perfect example being *Planet of the Daleks*, which is a remake of the first Dalek serial garnished with a few other Nation trademarks. The opening episode was transmitted on my seventh birthday, and I was as entranced as any seven-year-old would be, given that I was too young to have seen the original. At that age I was much taken with the combination of action, utterly evil squawking aliens, and interpersonal relationships consisting of little more than concern for one's fellow freedom fighter. I'm a little older now, and remember the Daleks fondly as part of my childhood, but would find it hard to watch *Planet of the Daleks* without my finger on the fast-forward button.

War of the Daleks exhibits exactly the same level of sophistication – and at times, originality – as *Planet of the Daleks*. I once joked that the Thals in *Planet* might be wearing their quasi-Olympian costumes from the first Dalek serial beneath their spacesuits; the idea seemed ridiculous. In *War*, that is precisely what they wear, the author seemingly unaware of the dearth of imagination this indicates. So little actually happens in the book – the TARDIS is stranded, the Doctor and Sam are captured by Thals, they find Davros, and there is a Dalek civil war (again) – that to bring up the page count there are a series of interludes detailing the barely relevant exploits of, variously, a Space Security Service agent, a Slyther, a Mechonoid and a Draconian.

The book's perverse agenda is to show that Skaro in fact survived its slap from the Hand of Omega in *Remembrance of the Daleks*. The explanation proffered is ingenious, consistent, and believable. And, so far, pointless – unless John has plans for the Daleks' homeworld in future novels. This oddly-motivated work is overwhelmed by the back catalogue of Dalek stories it employs both as source material and inspiration. Worse, this otherwise unambitious tribute is rendered in hackneyed prose that should not have survived editing. I refuse to believe, for example, that the following was not written for a bet: "Faber felt an intense satisfaction at another payback on the Daleks. 'That one was for you, Marc,' he murmured to himself, honouring the memory of his fellow agent and best friend who had fallen to the Daleks not long ago. 'And there's more where that came from. Much more.'"

Passages such as this form the core of a parlour game that's all the rage at the *Shelf Life* office this month. One team reads only *The Eight Doctors*, and another only *War of the Daleks*. Then, in a variation on *Call My Bluff*, each team reads out improbable excerpts allegedly from their assigned novel, and the opposing team has to determine which are bluffs and which genuine. But the problem is, they can't.

Readers overwhelmed by the glut of *Doctor Who* publications available this month might do well to skip *War of the Daleks*, especially since they won't miss any recognisable appearances by the Eighth Doctor or Sam, who are present in name only. To employ a current media cliché, it embodies a wholly unwelcome 'dumbing down' of *Doctor Who*. And the dedication "To Terry Nation. Thanks for everything" is horribly apt.



DOCTOR WHO: ILLEGAL ALIEN

Novel BBC Books **Featuring** The Seventh Doctor & Ace **Authors** Mike Tucker and Robert Perry **RRP** £4.99 **ISBN** 0 563 40570 8 **Available** 6 October

Classic *Doctor Who* monsters are a bit like buses; you wait ages for one to come along, and when several do, they're identical. They were once humanoid, like us. They augmented their bodies mechanically. They lost the vital essence of compassion along the way. Now, their only aim is conquest. Thanks to their greatest enemy, the Doctor, their home planet has been destroyed. They are that unique race, the Daleks/Cybermen [delete as applicable].

Both species started well, with television stories that dwelled on their organic origins, but only occasionally since (*The Tomb of the Cybermen*, *Genesis of the Daleks*) have these been returned to; more often, scriptwriters have forgotten their roots, making them no more than robots on occasion (*The Invasion*, *Destiny of the Daleks*). Only a couple of Eric Saward-era stories (*Attack of the Cybermen*, *Revelation of the Daleks*) remind us that being converted into one of these creatures is the worst fate that could befall their captives.

Illegal Alien wisely and dramatically dwells on this chilling prospect of physical conversion, but this only comes after a lot of scene-setting. Like *War of the Daleks*, the novel is structured in four episodes, each prefaced by a pseudo-Sam Spade monologue from Cody McBride, an American private detective operating in London during the Blitz. A slow start has McBride and the Doctor attempting to out-gumshoe each other as they investigate both a mysterious capsule and a vicious lurker. The whole is a potent brew of Bogart movies, *The Quatermass Experiment*, Jack The Ripper, and – closer to home – *The Curse of Fenric* and *Remembrance of the Daleks*. This month's books confirm the old adage that cribbing from multiple sources is more acceptable than stealing from one; *Illegal Alien* certainly comes off best with its broader range of just as detectable influences.

The Eighth Doctor, with his magnetic effect on young women and butterflies, is all very well – but in an early scene here, where his immediate predecessor entertains the Londoners sheltering from German bombs in the Underground tunnels by leading them in a good old-fashioned sing-song, I realised just what I had been missing. The authors take no risks in characterising the Doctor – he plays the spoons, or chess, at the drop of a fedora – but in doing so nail him utterly. I have doubts that this story would have been made for television as it was originally written, because it bears far too many similarities to broadcast serials, such as a gang of Nazis aiming to fulfil their destiny by employing Cyber-technology (as per *Silver Nemesis*) or Ace being let down by a misguided friend (as per *Remembrance of the Daleks*). This is good news for nostalgia fans, however; the book becomes a pastiche of Seventh Doctor stories rather than a fugue for them, as many of the *New Adventures* were. And about time.

After an initial lull in interest, typified by the number of times the location shifts between McBride's office (authentically furnished only with a desk, a hatstand and a filing cabinet containing a bottle of whisky and some tumblers) and Mama's the American bar (signposted, naturally, by a discarded book of matches) the book accelerates, soon achieving the frenetic pace of televised Seventh Doctor stories. The quality of the writing improves too, perhaps simply because this is Mike and Robert's first full-length novel, or maybe because they are writing more for the page than the screen by the time they reach the end.

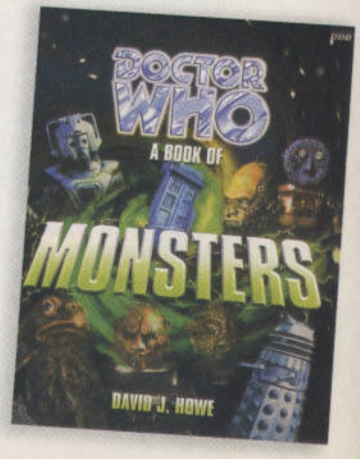
Just as formulaic, perhaps, as *War of the Daleks*, *Illegal Alien* stands out because the formula was more interesting to begin with. And, as Cody McBride might say, if it ain't broke, don't fix it.

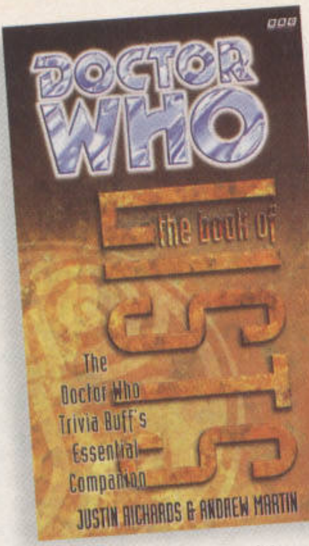
DOCTOR WHO: A BOOK OF MONSTERS

Non-fiction BBC Books **Author** David J Howe **RRP** £16.99 **ISBN** 0 563 40562 7 **Available** 6 October

In the past, monsters have been under-represented in *Shelf Life*, with much of the material under review leaning towards *Doctor Who*'s more cerebral ingredients. But, with the Marshmen and the Great Vampire appearing on video this month, and BBC Books' recent excavations of the Sontarans and the Zygons being surpassed by this month's return appearences by the Daleks and the Cybermen, I sense a renaissance.

As if attempting to ensure a broad appeal, *A Book of Monsters* touches on areas that would have made better books if explored fully and separately. For example, the exploration of what makes *Doctor Who*'s monsters so compelling is cursory, and although making such valid observations as noting




BBC
DOCTOR WHO
the book of
LISTS
The Doctor Who Trivia Buff's Essential Companion
JUSTIN RICHARDS & ANDREW MARTIN

the Cybermen's greater potential for terror than the Daleks – through transforming rather than merely destroying their victims – the book is more documentary than analytical. The author's own childhood reminiscences of fear of the Yeti and the Cybermen are touchingly familiar and I would like to have heard more from other viewers.

Not claiming to be exhaustive, the book nevertheless touches on a broad spread of *Doctor Who*'s history with most detail on the design and realisation of monsters coming from the late eighties, using material researched for the excellent fanzine *The Frame*. Thus the Haemovores get a chapter to themselves, and the Kandy Man is covered so thoroughly that I feel competent to construct a working replica.

David Howe's talent as a researcher far exceeds his ability to elegantly present his findings, and at first this makes for jarring writing. Why, for example, say "In the *Doctor Who* universe" when "In *Doctor Who*" would suffice, without invoking quantum physics or alternate realities? Better editing would cut out this, and other elliptical constructions including "nude – they wore no clothes". The prose progressively improves, however, and structured with chapters on specific monsters alternating with inevitable Hovian breakdowns by decade, the book is digestible in one enjoyable lengthy sitting.

The decision to include screen shots and video grabs to depict the book's subjects as they appeared to viewers rather than stills photographers is laudable. Their colour content is rather high though, and should have prompted a toning-down in the book's visuals, frequently employing BBC Books already-overused swirling vortices. Viewed through dark glasses, though, the layout is pleasing and practical, so that knowledgable *Doctor Who* fans can read the main body of the text, skipping the sidebars which will inform newcomers of what is known of the monsters from their televised appearances.

More than a mere appreciation of *Doctor Who*'s monsters, this book documents well their conception and implementation. Wherever possible, script excerpts detail the original writers' vision of their creations, and as well as Terry Nation's already well-known "HIDEOUS MACHINE-LIKE CREATURE" comes the knowledge that the Mechonoids might employ "THE VOICE IN THE RECORDING OF SPARKY AND HIS MAGIC PIANO". David is just as keen as us at **DWM** to explore what might have been – providing, for example, the unused Auton scene from *The Five Doctors*' script, and many early blueprints and sketches for monsters that would change later. Throughout, there are interview quotes with the people who wrote, designed, made and played the monsters.

As a child, much of my fascination for *Doctor Who* came not from exploring its fantasy worlds, but in imagining how I might build them for myself, with the Dalek blueprints inside the *Radio Times*' *Tenth Anniversary Special* inspiring an infinitely-postponed holiday project. I'd give this new book to any deserving young *Doctor Who* fan I might meet, because as well as acting as a reminder of what frightened him in the series, it would show him how it was done, not just technically, but dramatically, too.

DOCTOR WHO: THE BOOK OF LISTS

Non-fiction BBC Books **Authors** Justin Richards and Andrew Martin **RRP** £4.99 **ISBN** 0 563 40569 4 **Available** 6 October

BBC Books has, I suspect, just realised that although the potential for the Doctor's fictional exploits is still enormous, ideas for universally popular non-fiction about the series are starting to run a bit thin. The sensible approach, therefore, is to produce books of more selective appeal. Much as I'd like to see *The Steven Taylor Odyssey* or *The Making of Meglos* on the shelves by this Christmas, it's probably safer to produce books that reference as much of the series as possible. *The Book of Lists* does so without pretending to be a reference work, and joins such thumbable toilet books as *The Discontinuity Guide* and *The Completely Useless Encyclopedia*.

Nevertheless it's closer in feel to the BBC's *Resistance Is Useless* documentary – each section is devoted to a theme, given a witty subtitle, and consists of a list of instances from the relevant category. Some require no further italicised embellishment, but all receive it anyway, which can grate at times. Once *The Book Of Lists* is installed in your smallest room, do remember to eat your prunes – this is not a book that follows in any sequential order and is far better flipped through until something interesting catches the eye. Reading this from cover to cover might just induce coma.

A similarity the book shares with both alcohol and extreme physical exercise is that it is deeply exhilarating if taken occasionally and in appropriate company. Thanks to Andrew and Justin, I'll be hosting a "spot the boom shadow" party for select guests shortly, and later on we might gather round the video to check whether William Hartnell really did inadvertently swear as frequently as the authors claim.

However, the book's great revelation (rather less great after you've read it here, though) is that the stage name David Baron, credited as appearing in *The Abominable Snowmen*, concealed (pause) Harold Pinter, the celebrated playwright, and probably the most distinguished writer to work on the series. The irony that, this being *Doctor Who*, he was employed to play a Himalayan warrior monk and not to write the script, appears to have escaped the authors, but they're not above making the odd pointed comment elsewhere.

With a final section titled "Trivia", I was intrigued by what the rest of it was supposed to have been. But the value of books like this is that they force us to experience *Doctor Who* more than one story at a time, and make juxtapositions between diverse parts of the series, which can only be a good thing.

WHO IS TOM BAKER? UNAUTHORISED

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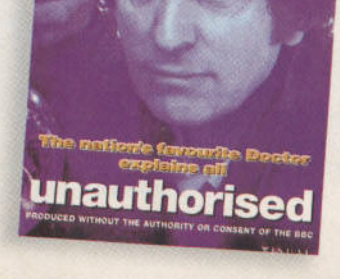
Ephemeral, pointless tabloid phenomena such as *The X Files*, the Spice Girls, frequently inspire products which, in the absence of an expensive merchandise license are touted as 'unofficial' in a deliberately scurrilous way, so as to imply that the subject has attempted to suppress unpleasant, yet fascinating details contained within. So lurid is the packaging of *Who Is Tom Baker?* that I expected to see Soho's most eloquent denizen propping up the bar of the Coach and Horses sounding off at BBC management and colleagues alike, pausing only to order a drink and light another cigarette. No such luck.

Instead, the tape comes off like a tribute video speedily knocked up when a celebrity kicks the bucket; fans and colleagues eulogise at length to pad out archive interview footage shot, at a guess, in North America in the early eighties. It's an oddly restrained Tom Baker who recounts some familiar, and some new, stories of his time as the Doctor, plus methodically describing his subsequent work. Only when prompted to give opinions on American television and businessmen does some of his fire surface.

My own fire surfaced within minutes of the tape starting. Judging by the camerawork on the new material, it appeared to have been shot at a poorly advertised *Doctor Who* convention taking place aboard a cruise ship in high seas. Eventually I recognised the location as this year's Manopticon 5, and the production as that awful style of filler between cult TV programmes on cable channels. This means that poor Terrance Dicks looks as if he is about to topple from his chair, such are the radical youth-TV camera angles employed – and that he, **DWM**'s intense Alan Barnes plus the charismatic but now leonine Matthew Waterhouse perspire heavily from unshaven upper lips, hinting that this tape's make-up budget may have gone on lighting instead.

Matthew is the tape's real asset, and deserves a documentary of his own, having a captivating style of storytelling that would never be hinted at by his appearances in *The E-Space Trilogy*. Lis Sladen is conventionally actressy, revealing just what a good job she did at being Sarah Jane, and Nicholas Courtney is now so indistinguishable from the Brigadier that his story of Tom Baker being a surprise house guest might as well have happened to Alastair, Fiona, and Kate Lethbridge-Stewart. Alas, such promising material is corrupted by having the interviewees flash in and out of existence against a white void, accompanied by a bizarre sound effect that suggests they teleported there.

To complete the disorientating effect of all this, the interviews are underscored by a chaotic MIDI backing track that can only be described as 'ambient' in the same way as the noise from a fruit machine in an otherwise quiet country pub is 'ambient'. Far from fading, it goes on, and on, proving that this tape is designed to be consumed only in brief chunks by channel-hoppers with the attention span of teenage goldfish. Even when the chaotic void fades to be replaced by the next segment of the "classic interview" (and it's certainly classic compared to the rest of the tape) the Space Invaders soundtrack continues, utterly at odds with the calm orchard where Tom is interviewed – so much so that I expected him to rise from his chair and bellow "For Christ's sake, will you shut that bloody noise up!" in his stentorian tones. I know *I* did.


WHO IS TOM BAKER?
The nation's favourite Doctor explains all
unauthorised
PRODUCED WITHOUT THE AUTHORITY OR CONSENT OF THE BBC

This is exploitative grot, undignified by so much as a remotely original title. Worse, it squanders its resources – the interviewees, and a previously unseen interview with the subject – by presenting them in a way that insults the intelligence of the viewer. *Doctor Who* fans, especially those of Tom Baker, deserve far better.

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NOW YOU SEE IT...

...NOW YOU DON'T!

Tardis and Doctor Who TM and © BBC 1963
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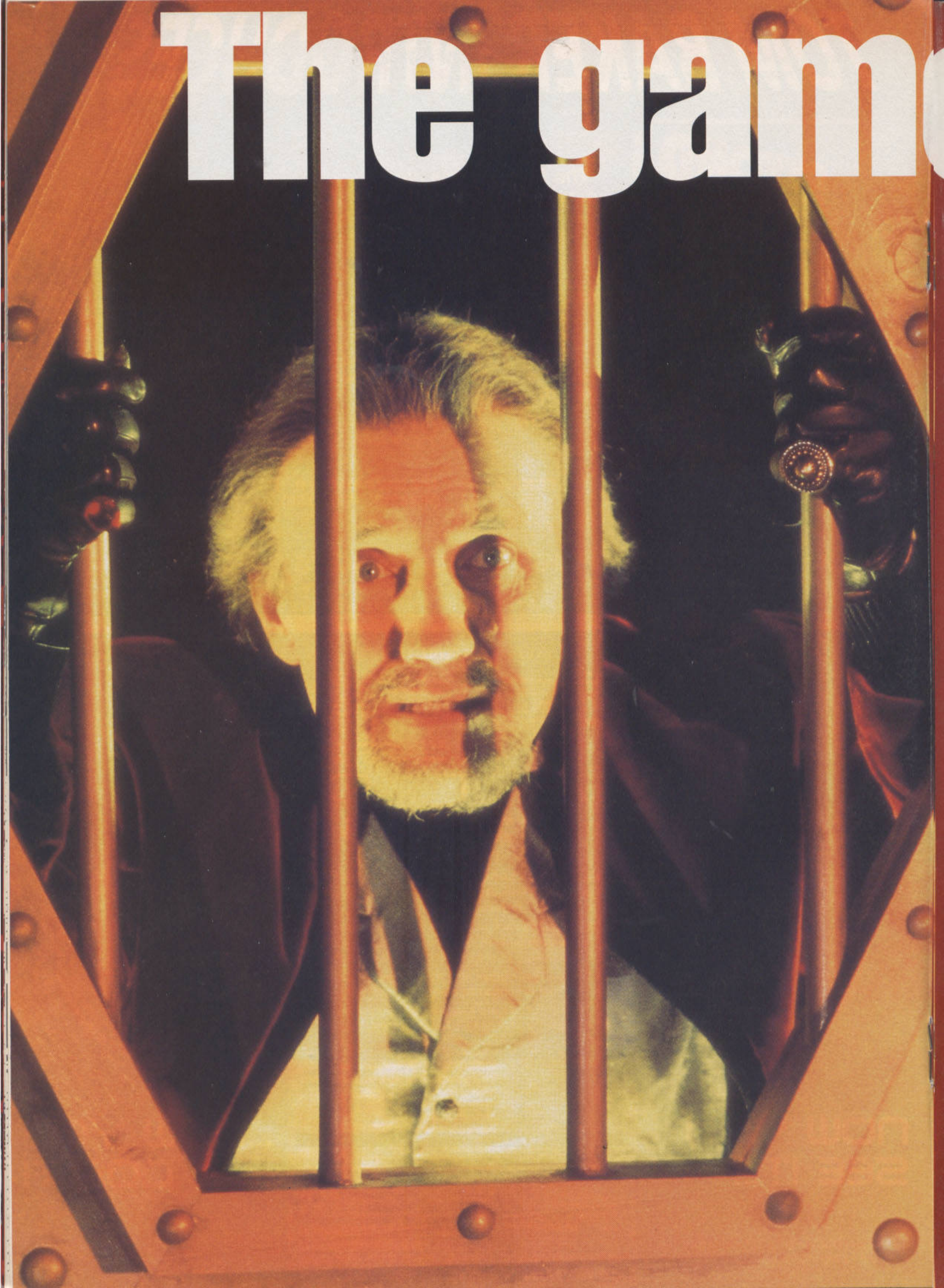
The game's up!

As work on this two-year project nears completion, Gary Gillatt traces the development of the BBC's new *Doctor Who* CD-ROM.



Andy Russell of BBC Multimedia is obviously a man excited by his work.

"So, you see, there's this planet-sized brain called Siralos," he begins, with the unsurpressed enthusiasm and utter lack of self-consciousness that only a genuine *Doctor Who* fan can muster. "And the Master has located Siralos in space and time, and decided to bend it to his will. Then he thinks, well, the first thing I'd better better do is tackle that meddlesome Doctor. In fact, he thinks on, I'm going to tackle all his past incarnations! So he imprisons them in this zone he's created called the Determinant."

I nod uncertainly.

"But by the laws of absolute of the planet Siralos," Andy continues, "if a champion should appear, the champion can potentially release each of the Doctors from the Determinant. And that champion is the player, who takes the form of something called the Graak."

My brain is already spinning. Perhaps I'm coming to understand how Controller of Television Donald Baverstock felt in 1963 when Sydney Newman was stabbing at the air with his cigar and saying, "and then the police box shrinks to two inches and they all get lost in Cliff's lab!"

"Anthony Ainley's recreation of the Master was A1 throughout"

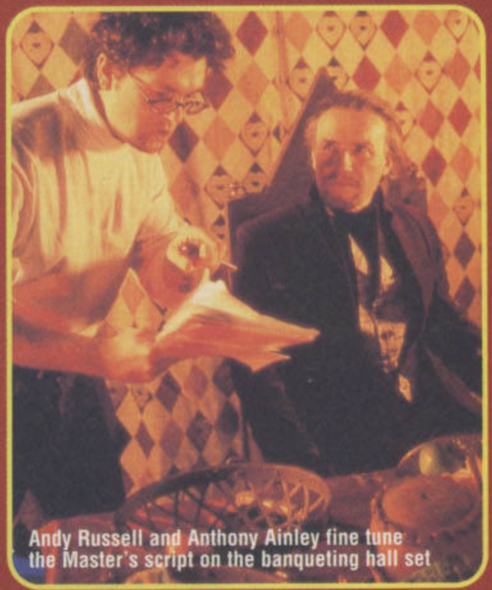
Andy is telling me about the basic scenario of the BBC's upcoming CD-ROM *The Destiny of the Doctors*, which he has overseen through almost every stage of production. This project has been in development for over two years, most of that time shrouded in blanket security; each of its contributors was required to sign a non-disclosure agreement on its nature and content. Months of storyboarding, scripting and compilation of databases was followed by a series of special filming and audio sessions in the late winter of this year before programming began in earnest in the spring. A release date of late October has been tentatively (perhaps optimistically) set by BBC Worldwide and a roomful of dedicated boffins are still working around the clock to make the finished game as good as can possibly be. "You must acknowledge the work of Studio Fish in your pages," says Andy. "They're our programmers and have done some fantastic work."

I've met up with Andy so he can show me a rough 'beta version' of the program. It's promising to note his enthusiasm for not just his work but *Doctor Who* as a whole.

"You've got it all to play for," he continues, "the Master issues you, as the Graak, a challenge you must complete in order to rescue an incarnation of the Doctor, but if you fail then the Doctor's entire history is erased. He'll never have even existed."

With the plot generally clear in my head, I ask why the BBC settled on a game rather than an encyclopaedia-style project in the manner of some of their other releases. Surely *Doctor Who* would lend itself perfectly to that format?

"Well, we've done both. In order to face the Master's challenges you have to first complete a quest. It may be something you need to fetch, such as the control sphere from a Yeti's belly, or you may have a riddle to solve. Through the Doctor's TARDIS you can access the City of Thoughts, a sophisticated database of about 600 entries which can help you with the riddle. There's also the Master's own database which provides information on each of the monsters he has released to hinder your progress. There's Daleks, Cybermen, Zygons, the hideous Yeti, Quarks, Sontarans, Ice . . ."



Andy Russell and Anthony Ainley fine tune the Master's script on the banqueting hall set

Sorry, run that by us again. *Quarks*? Not quite Carling Premiership foes are they?

Andy is not even defensive, such is his belief in the project. "We had to get a good spread from the series, and wait 'til you see them, they look great! . . . So there's also Ice Warriors, Silurians, Autons and Sea Devils – who inhabit an underwater zone.

"We modelled each of the monsters from scratch in the computers, and resolved to remain as true to the originals as possible. Perhaps its easier to show you!"

The next hour races past as Andy leads me through a variety of zones of the game. First there's Anthony Ainley's specially-recorded 'to camera' introduction and links, which are often hilarious but always impressive. It makes you wish he had received the same direction in his appearances in the TV show.

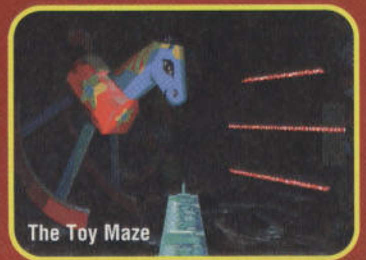
Andy is nodding at the monitor in approval. "It should go on record that Anthony Ainley's approach was A1 through out, he was completely professional and devoted to getting it right. We were rivetted on set."

I'm then shown a dizzying variety of computer-generated locations and monsters – all painstakingly designed and realised. I get to fight a Dalek with a Dalekanium bomb. I weather the propaganda of a Sontaran warrior (voiced, like most of the monsters, and indeed the guest vocals of the First and Second Doctors, by former *Spitting Image* man Dave Coker). I comb the City of Thoughts for information concerning Hilda Winters and Alpha Centauri (just for the hell of it). I radio the Brigadier for help in fighting an Auton and, sure enough, the unmistakable voice of Nick Courtney offers me works of encouragement from Greyhound One.

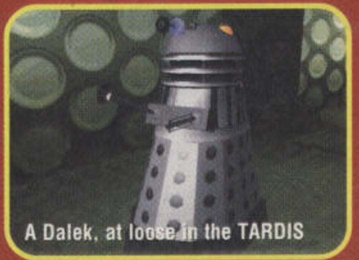
It all seems like great fun, and throughout, the somewhat daunting challenges of the game offer the reward of snippets of new performances from Ainley, Courtney, Colin and Tom Baker, Peter Davison and Sylvester McCoy. There's clips from episodes and hundreds of still images from the show in there too.

It's not fair at this stage to attempt to offer a full review of the game, that should wait until all the bugs are ironed out, but judging by the commitment and vision of all those involved, their drive to capture the spirit and humour of *Doctor Who*, and the untold man-hours of work that have been lavished on the project – or perhaps just because it's by far the closest thing to a new serial we are likely to see for a while – it should be well worth checking out. Perhaps any major investment in new *Doctor Who* material by the BBC is worth our support. As the Master says, "The destiny of the Doctor is in your hands."

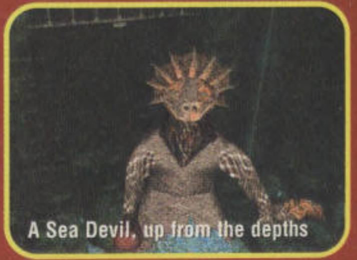
But then, we knew that already. **DWM**



The Toy Maze



A Dalek, at loose in the TARDIS



A Sea Devil, up from the depths

Logopolis

The last great secret of the universe is revealed – and a devilish plan to hold the whole of creation to ransom unfolds. Andrew Pixley narrates the behind-the-scenes story of the Fourth Doctor's apocalyptic swansong . . .

PART ONE

On the Barnet by-pass, a policeman is pulled inside a police public call box after the object shimmers strangely. In the cloister area of the TARDIS, Adric finds the Doctor pondering on entropy and learns that they are heading for Earth to measure a police box. This will allow them to have the TARDIS' faulty chameleon circuit corrected by means of block transfer computation on the planet Logopolis. The pair hear the deep tolling of the cloister bell – a warning of imminent catastrophe.

Australian air hostess Tegan Jovanka is being driven to the airport for her first day's work by her Aunt Vanessa. The aunt's sports car gets a flat tyre and pulls into the lay-by where the police box stands. As the women work, they are watched by a distant white figure.

The Doctor materialises the TARDIS around the police box, which appears in the control room. He and Adric are measuring the box when the ship detects a gravity bubble. Glancing outside, the Doctor sees the white figure and seems deeply troubled. Back in the TARDIS, he and Adric enter the police box; they find another TARDIS, and another inside that. Meanwhile, Tegan has entered the Doctor's TARDIS to call for help and is running around the corridors in confusion. Outside, Aunt Vanessa is about to follow when someone attacks her.

The Doctor enters the next police box – and emerges onto the by-pass, where the police are investigating Vanessa's abandoned car. The Doctor demands that the Inspector let him go to pursue his adversary as he looks down at the shrunken bodies of the policeman and Aunt Vanessa – indisputably the handiwork of his arch-enemy the Master.

PART TWO

Adric emerges from the TARDIS and creates a diversion, allowing both he and the Doctor to enter their TARDIS and dematerialise; in the process, they are forced to jettison Romana's room to gain the necessary power. They then receive a message from Nyssa on Traken, telling them that her father, Tremas, has vanished. Believing that the Master, having taken over Tremas' body, is on board, the Doctor prepares to materialise the ship underwater, flushing his enemy out before they continue to Logopolis. Meanwhile, Tegan finds that another police box has materialised inside the cloisters, and is menaced by an unseen figure.

The TARDIS misses the River Thames and arrives on a jetty where Adric watches the Doctor have a private conversation with the white watcher. The Doctor returns to the TARDIS and tells Adric that they are going to Logopolis, where they must prepare for the worst. Tegan stumbles into the control room and meets the pair as the police box materialises on Logopolis – a collection of cave dwellings in streets leading to a radio telescope dish. The Doctor, Adric and Tegan are welcomed by the Logopolitans, and the Monitor – an old friend of the Doctor – takes them to the Central Registry where the block transfer computation codes will be calculated and then intoned by the Logopolitans; only a living mind can manipulate the numbers. The Doctor is curious that the Central Registry is a mathematical copy of the Pharos Project on Earth – a plan to contact alien life by transmitting radio signals.

The Monitor (John Fraser), Logopolis' prime mover

The police box in the cloisters materialises on Logopolis and adopts the shape of a pseudo-Greek column: one of the Logopolitans is killed. The Monitor gives the completed code to the Doctor, who enters the TARDIS to reprogram the chameleon circuit. As Adric and Tegan wait, they meet Nyssa, who has been brought from Traken by a friend of the Doctor's. The pallid watcher looks on as the companions realise that the TARDIS is shrinking in size – with the Doctor inside . . .

The Doctor (Tom Baker) comes to realise the terrifying scope of the Master's plans for the Universe

PART THREE

The Monitor has the TARDIS taken to the Central Registry where he and Adric go back over the code to locate the error in the calculations. Stasis projectors are used to stop the TARDIS diminishing further. In the streets, the Monitor and Adric find three shrunken Logopolitans and detect the coding error. The correct code is relayed to the Doctor via the TARDIS scanner screen; soon, the ship is returned to its normal size. The Doctor is horrified to learn that Nyssa and Adric have gone to search for the Master. Tegan hears that her aunt has been killed.

Nyssa encounters the Master, whom she recognises only as a younger-looking version of her father. He gives her a bracelet to wear, and then infiltrates the Central Registry, setting up the stasis projectors and bringing Logopolis to a halt. He demands to know the secret work done on the planet. The Monitor is horrified, and when the Doctor returns – having found Nyssa and Adric – he confronts his enemy. The Monitor reveals that Logopolis is the keystone of the universe, and that the Master has done irreparable damage. Even when the stasis projectors are turned off, Logopolis is silent. The Logopolitans are decaying to dust, as is the city. Even the electro-muscular constrictor with which the Master has gained control of Nyssa breaks down as entropy increases. The Monitor explains that the universe has passed the point of heat death, but that their mathematics has created Charged Vacuum Emboitment gateways to other universes by using a replica of the Pharos Project.

The TARDIS materialises nearby. The Doctor herds Nyssa, Tegan and Adric inside, where they will be looked after by his friend. The Doctor and the Master then forge an alliance with a handshake: "Together?" "The last hope."

PART FOUR

The Doctor and Master follow the Monitor back to the decaying Central Registry where they try to salvage the program that, when beamed to a CVE, will keep it open permanently and halt the entropy. They are soon joined by an argumentative Tegan, who left the TARDIS just before it dematerialised. Before the Monitor can align the antennae, he fades out of existence. The Master's attempt to escape is halted by falling masonry; he is rescued by the Doctor and Tegan, who have the hardware of the Logopolitan program which the Doctor wants to run at the real Pharos Project on Earth.

In the TARDIS, the watcher takes the ship out of space/time. On the scanner, Adric and Nyssa watch the entropy field spread across the universe; Traken is wiped out in its wake. The Master's TARDIS arrives on Earth; after a night's work, the Doctor realises that they must link the circuit boards directly into the antenna control room. The trio set out at dawn across the grounds, dodging security guards. The arrival of Nyssa and Adric in the TARDIS, plus a brave action from Tegan, distracts the guards, allowing the Doctor and Master to reach the control cabin where the program is beamed to the CVE. However, the Master plans to hold the universe to ransom so that he can rule it – and threatens to send a pulse out via the antenna to close the CVE. A battle on a gantry ensues, and although the Doctor disconnects the cable, foiling the Master, he is left hanging by it in the air, high above the antenna. His grip slackens and he falls. The Master evades the security guards in his TARDIS.

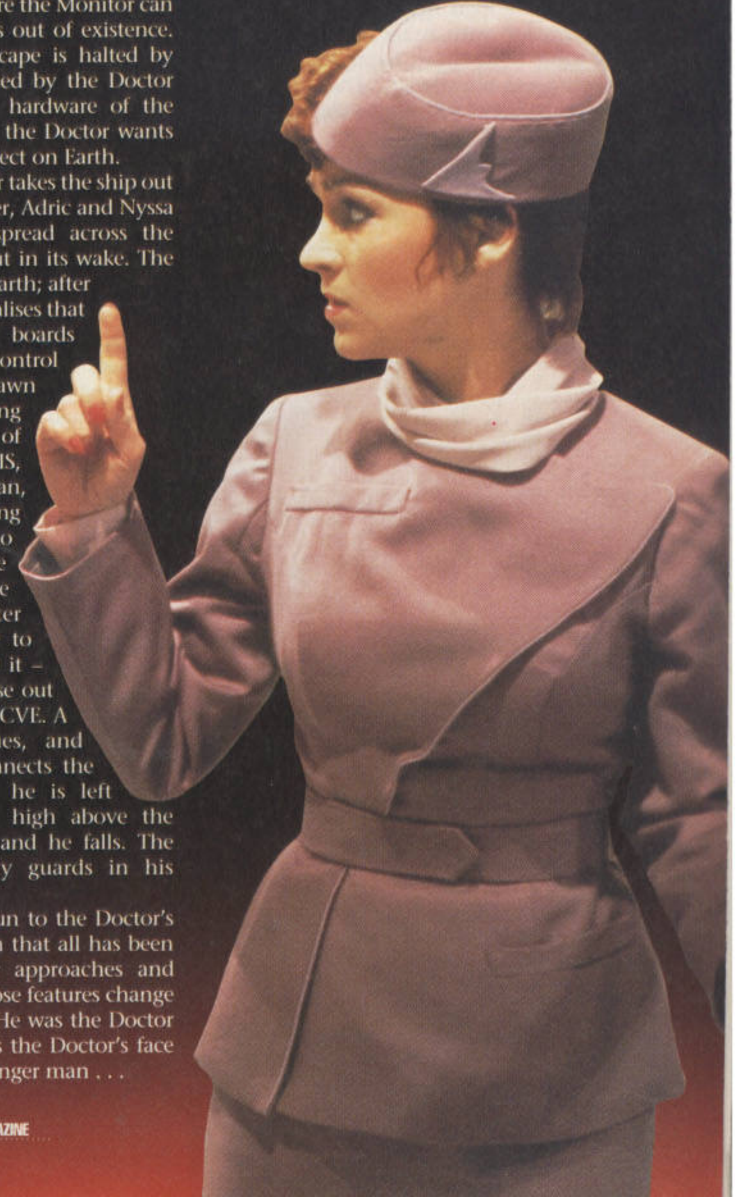
Nyssa, Tegan and Adric run to the Doctor's prone form; he assures them that all has been prepared for. The watcher approaches and merges with the Doctor, whose features change into those of the watcher. "He was the Doctor all the time," gasps Nyssa as the Doctor's face becomes that of a much younger man . . .

"The law that holds the universe together"

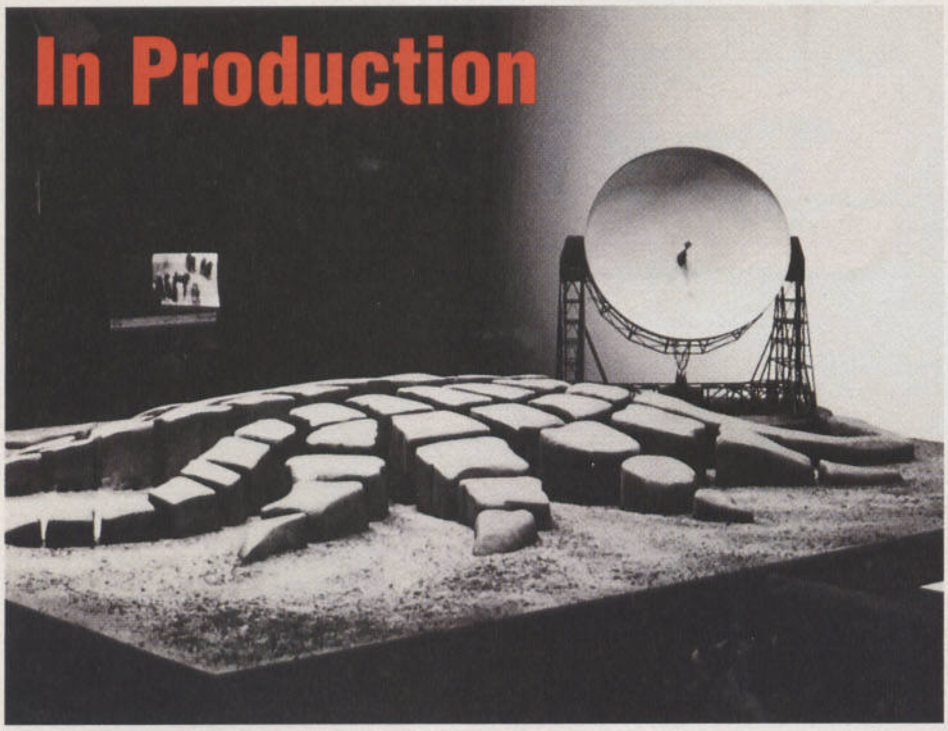
A solemn Doctor has returned to the TARDIS after a conversation with a mysterious figure. This, companion Adric has not been party to . . .

ADRIC So that was the Master.
DOCTOR Hmmm? How do you deduce that?
ADRIC I guessed.
DOCTOR *(sharply)* Never guess! Unless you have to. There's enough uncertainty in the universe as it is.
ADRIC But I can help you. Can't I?
DOCTOR In the ordinary way, yes. But this is something far too serious.
ADRIC What sort of something?
DOCTOR A chain of circumstances that fragments the law that holds the universe together.

From Logopolis *Part Two*
by Christopher H Bidmead



In Production



FILMING A413 DENHAM

While scouting locations, production manager Margot Hayhoe discovered that the police box on the Barnet by-pass had been demolished due to vandalism – but since a new TARDIS prop had been built for *The Leisure Hive*, two boxes could be used at the new location, a lay-by on the A413 between Amersham and Denham where filming was planned to take place on Friday 19 for scenes in Parts One and Two. For unknown reasons, shooting was postponed 'til Monday 22nd. This included all the scenes requiring Tom Georgeson, who'd played Kavell in *Genesis of the Daleks* and went on to star in *Between the Lines*. The site was dressed with a fake litter sign purportedly from Barnet Borough Council.

Upon becoming *Doctor Who*'s producer in December 1979, John Nathan-Turner chose to curb the show's then somewhat light-hearted air. Nathan-Turner told Season Eighteen's directors to restrain humorous elements, and caused friction with Baker when he and and script editor Christopher Bidmead insisted that ad-libbing was unnecessary. The situation was awkward by May 1980, and while making *State of Decay* Baker was taken ill. During the summer, Nathan-Turner began to reshape the series, suspecting his star wouldn't continue.

BBC Video [4]

The production team developed a trilogy to give the season a cliffhanger ending. In August, Johnny Byrne's scripts for *The Keeper of Traken* were reworked to re-introduce the Doctor's arch-enemy the Master. The season's climax, written by Bidmead, would follow on, and Season Nineteen was intended to open with John Flanagan and Andrew McCulloch's *Project '4G'*. It was decided that Bidmead would write Season Eighteen's conclusion early on, when it had become clear that there were problems in getting writers to deliver the type of scripts the team wanted.

On Logopolis, Tegan (Janet Fielding) and Nyssa (Sarah Sutton) address a small problem with the TARDIS . . .

POLICE BOX
POLIC

An early plan for the trilogy was to bring back an old companion to bridge a potential regeneration. Nathan-Turner and Bidmead went to see Elisabeth Sladen, who had played Sarah Jane Smith, at a play at the Orange Tree Theatre, but the actress was not keen to retrace her steps. They next approached Louise Jameson, who had played Leela; Jameson also refused, claiming that the only circumstances under which she would consider a return to the series would be if she were to play the Doctor.

After Adric, the second new companion created by Nathan-Turner and Bidmead was to be an Australian air hostess. This was partly intended to ensure sales to Australia's ABC TV, help attract co-production finance and raise the possibility of filming in Australia. Nathan-Turner suggested two names for the character: 'Tegan' (after the niece of an Australian friend; the name has Welsh origins) and 'Jovanka' (after the wife of Yugoslav President Tito). Nathan-Turner's notation of the alternatives as "Tegan (Jovanka)" led Bidmead to believe this to be her full name; 'Jovanka' duly became Tegan's surname.

On Friday 1 August, Nathan-Turner and Bidmead outlined Tegan, noting her to be 21 years old (originally 19, until the team realised that air hostesses had to be 21). She was an intelligent Australian trainee air stewardess whose brash confidence hid an inner insecurity; the character would appear in three stories at a turning point for the Doctor, and her self-assurance would become a problem for the Doctor and Adric.

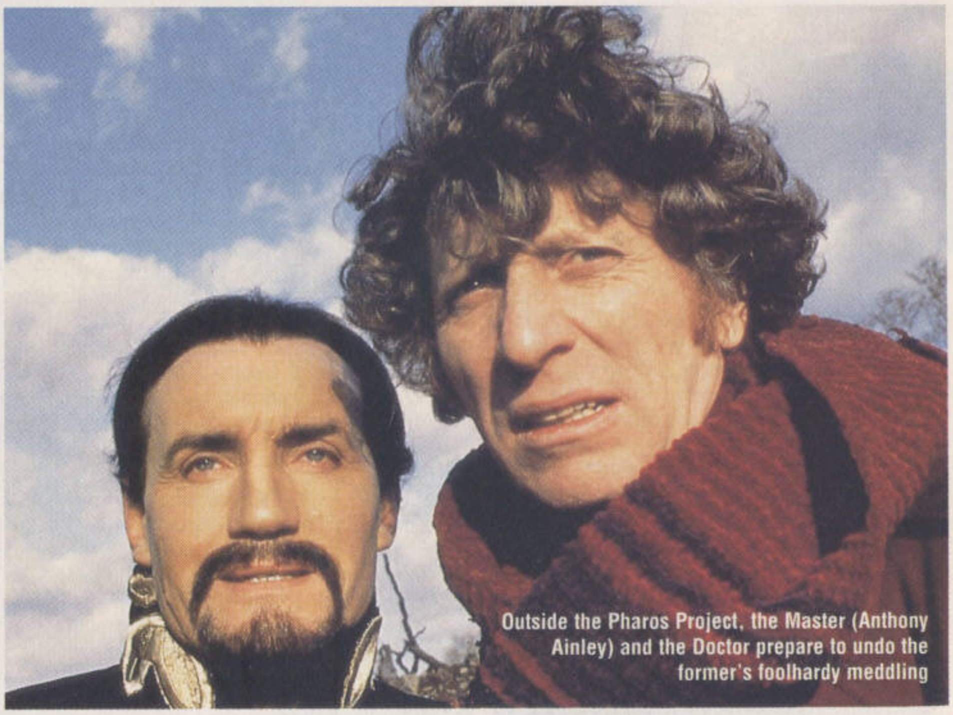
A revised *Doctor Who* writers' guide dated on Monday 11 August included details about both Tegan and the season's final serial. The BBC issued notices seeking Australian actresses to play Tegan. One of the last applicants was Janet Fielding, then touring in a play, who was brought to the team's attention when a friend at the Actors' Alliance sent Nathan-Turner a recommendation reading: "You want a bossy Australian? They don't come any bossier than this". Originally rejected, Fielding – one of the last of the 109 girls to be seen – was granted an interview and audition in early October.

To improve her chances of selection, the actress claimed to be only 20 (she was 23). When Nathan-Turner remarked that at five feet two she was two inches too short to become a stewardess, Fielding claimed that on Qantas and other Eastern airlines height requirements were lower due to the smaller stature of people from countries such as Singapore. (Although her fib helped win her the role, Fielding later became worried, confiding to Peter Davison early in 1981 that she feared being fired.) In early October, Fielding was given an initial six month/three story contract.

In September, during production of *Warriors' Gate*, Baker's agent Jean Diamond had informed Nathan-Turner that the actor felt he had done all he could on *Doctor Who* and wanted to return to stage work. It was mutually agreed that he would not renew his contract. Around this time, Nathan-Turner was told by Graeme McDonald, Head of Serials, that he would produce the next series of *Doctor Who* without the minimal supervision of executive producer Barry Letts.

With rewrites for *The Keeper of Traken* complete, Bidmead's storyline was developed in September. Nathan-Turner informed Bidmead that one of the last surviving police boxes stood beside the Barnet by-pass. Bidmead considered this to be an ideal starting point for a story unique to *Doctor Who*. He was fascinated by the TARDIS and wanted to explore it further. The notion of recursion within the ship, taken from his interest in microcomputers, led to the idea of a TARDIS within a TARDIS (a concept previously used in *The Time Monster*). The idea that the Master's TARDIS might be flushed out of the Doctor's by landing the craft underwater was obviously too expensive and complex to achieve, so Bidmead turned this into a joke by having the ship land accidentally on a dry dock.

Bidmead's vision of *Doctor Who* as a platform for scientific concepts became embodied in both the structure of Logopolis itself, which was based both on the interior of a computer, and in the idea that mathematics is the basis of all matter. The Logopolitans' block transfer was analogous to computer theory (a block being a group of words arranged sequentially to form a unit in an operation). Machine code was used for detail. At this time the 'silicon revolution' had led to computers becoming far more widely used in schools. The chief Logopolitan, the Monitor, was named after the computer unit which compiles machine instructions from a source program and feeds the prepared instruction to processing and output units in sequence. The Logopolitans were referred to as 'registers' – a device which stores a small amount of information, usually a single 'word' of data, allowing fast access to retrieve it.


Outside the Pharos Project, the Master (Anthony Ainley) and the Doctor prepare to undo the former's foolhardy meddling

"The Master had to do really nasty things . . ."

…………………………… **Christopher H Bidmead**

'Logopolis' itself came from 'logo' (Greek for 'word') and 'polis' (Greek for 'city' or 'capital'). LOGO was also a simple, interactive computer language used extensively in teaching programming developed at the Massachusetts Institute of Technology around 1970. Bidmead named the Cambridge radio telescope the Pharos project after the lighthouse of Pharos, one of the Seven Wonders of the World. To bridge the regeneration, Bidmead developed the Watcher, an intermediate form of the Doctor which the writer thought to be a disturbing idea. The Master's appearance was held back until Part Three to make the audience believe that the Watcher might be the Master (hence, in Part One, the Master's laugh was heard, giving Anthony Ainley a screen credit, whereas the artiste playing the Watcher was not listed).

Nyssa, a character in Byrne's *The Keeper of Traken*, had caught the attention of Nathan-Turner and Bidmead who decided to retain her to bridge the seasons, too (copyright in the character remained with Byrne, who received a fee for her use). Sarah Sutton, already cast as Nyssa, was issued an option for further episodes on Thursday 9 October.

Bidmead drafted a scenario entitled *Logopolis* on Wednesday 1 October. This specified the need for four film locations: the Barnet by-pass, a Thames dry dock, the radio telescope and the cloisters (suggesting that the last two could be shot at Cambridge, and perhaps that the by-pass could even be faked there).

In the scenario for Episode 1, Adric finds the Doctor pacing moodily around the "large 'open air effect' ancient Cloisters the Doctor calls his 'thinking room'". The Doctor tells Adric that to release the outer plasmic shell from the police box shape, they must take precise measurements of a real Police Box – "there's one on the Barnet Bypass" – and convey these to the Monitor at Logopolis, which is "the City of Logic . . . a rather austere place dedicated to Block Transfer Computation". It was indicated that the viewer follows the pair "into a corridor whose wall mouldings will be familiar to the viewer", leading eventually to the console room. Tegan was driven by Vanessa to "London Airport". The Watcher was described as "a faint translucent figure". Both the Doctor and Adric emerge onto the Barnet by-pass and are arrested by the police, who have found Vanessa's shrunken corpse in the back of Tegan's car (the policeman seen at the start of the televised Part

The Doctor's companions look on, horror-struck, as a slight miscalculation causes the TARDIS to diminish – with the Doctor trapped inside . . .

CASTING JANET FIELDING

Janet Fielding was born Janet Mahoney in Brisbane, Australia in 1957. The daughter of a scientist, she graduated from the University of Queensland and originally planned to be a journalist at ABC. Pursuing acting instead, in 1978 she travelled to England for three months to work with an Australian student group under writer/director Albert Hunt, and decided to emigrate. Meeting Ken Campbell, she worked for a year with his SF Theatre in Liverpool in stage shows such as *The Warp*. She also worked in fringe theatre, and in rep at Folkestone and Northampton. Her first television work, as Janet Clare Fielding, was in a 1980 *Hammer House of Horror* episode.

FLASHBACKS

Two sets of flashbacks were compiled for Part Four, comprising mainly two second clips of characters saying "Doctor". The first, of enemies, comprised: the Master from *The Deadly Assassin* Part One; a Dalek from *Destiny of the Daleks* Episode Four; the Captain from *The Pirate Planet* Part Two; the Cyberleader from *Revenge of the Cybermen* Part Three; Davros from *Genesis of the Daleks* Part Five; Commander Stor from *The Invasion of Time* Part Five; Broton from *Terror of the Zygons* Part Three, and the Black Guardian from *The Armageddon Factor* Part Six. The second sequence, featuring companions, comprised: Sarah Jane Smith from *Terror of the Zygons* Part Two; Harry Sullivan from *The Sontaran Experiment* Part Two; the Brigadier from *Invasion of the Dinosaurs* Part Two; Leela from *The Robots of Death* Part One; K9 from *The Armageddon Factor* Part Two; plus Romana from *The Stones of Blood* Part One and Romana from *Full Circle* Part One. All artistes appearing received a small payment.

One was added later). The cliffhanger was to show the Watcher, seen across the road, slowly dissolving away.

In the Episode 2 scenario, the TARDIS lands on a dry dock where Adric spots the Watcher on a gantry, and the Doctor gives chase before meeting with the figure. Tegan's interlude in the Cloisters was to see her menaced by a chuckling figure lurking in shadows, who then enters the second police box exterior. After she meets the Doctor and Adric in the console room, Tegan tells them about the second TARDIS in the Cloisters; they rush there, but are unable to find it. By now, the co-ordinates for Logopolis are locked in; it is too late to turn back. Logopolis was described thus: "From above, seen in model shot, the city looks something like a brain, with the streets as the deep involutions". The Monitor explains that their Main Logic Room is a copy of the Pharos computer room at Cambridge created by their maths, and that the streets outside are an enlarged and adapted copy of the human central cortex. As the TARDIS shrinks in the cliffhanger, there was to be "a low chuckle from a nearby tree".

Episode 3's synopsis opens with the Monitor re-running the tapes to replay the original whispers: he finds the 'bug' to be a new, alien voice. When Nyssa's bracelet forces her to try and strangle Adric, it is only the arrival of the Doctor with his sonic screwdriver which saves the boy. The bracelet continues to pursue them with a "spectacular display of laser gunnery"; the Doctor and Adric calculate its strategy and manoeuvre it to its own destruction. One by one, the Logopolitans disappear. The episode was to end with the three companions watching from a distance as the Doctor and Master gravely shake hands. The partially materialised Watcher stands behind them.

The final instalment was to begin with Nyssa turning to recognise the mysterious figure who brought her from Traken. After materialising the Master's TARDIS in the Pharos computer room, there was to be a debate about whether or not they should declare themselves to the night engineer, which ends with the Doctor consenting to the use of the Master's stun ray. In the TARDIS, Adric and Nyssa puzzle over the Watcher: he is like the Doctor, but seems to carry "the troubles of the world on his shoulders" (it is noted that the Watcher paces the Cloisters quad just as the Doctor did in Part One). Adric and Nyssa consult the TARDIS' databank regarding the Pharos complex before they arrive, and seem to have a specific brief from the Watcher. The struggle on the antenna walkway between the Doctor and the Master climaxes in a shower of sparks spraying from the cable; this forces the Master back into the arms of the security men, and the Doctor falls clean over the parapet. The situation below distracts the guards, allowing the Master to escape. "[The] familiar face of the Doctor is dematerialising too . . . The figure behind the Doctor steps in towards him. Their edges merge into a blur as we run the theme music and credits".

BBC Video [7]

The photocall to introduce Fielding to the press was held in Hammersmith Park on Thursday 23 October. On the morning of Friday 24, Baker had been attending the opening of the Doctor Who Experience display at Madame Tussauds in London. When it became clear that news of the actor's departure had been leaked to the *Daily Mirror*, Nathan-Turner hurriedly assembled another press conference for 2pm at the BBC's Cavendish Place. In a taxi en route, Baker suggested he might hint that he was to be replaced as the Doctor by a woman. Nathan-Turner had already approached Peter Davison regarding taking the role after he and Letts had considered actors such as Richard Griffiths. Baker nominated American actor James Stewart as his replacement, giving interviews to the press, radio and via telephone to the USA. After this, Baker stood beside the TARDIS on *Nationwide* and talked to Sue Lawley about his future. The story ended that evening's *Nine O'Clock News* with a clip from *Meglos* Part Four. *The Sun*, the *Daily Mirror* and the *Daily Mail* all covered the news the following morning.

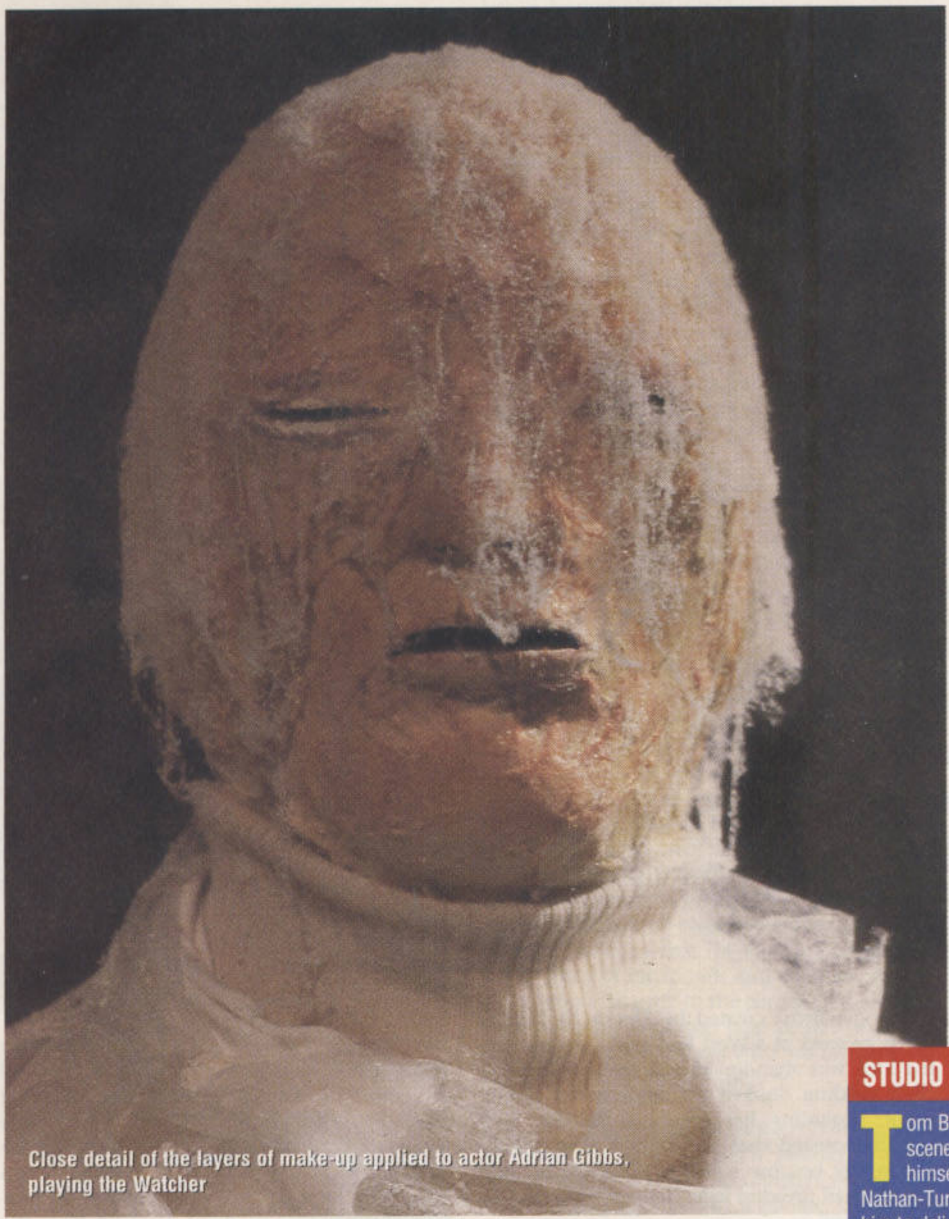
The Pharos Project radio telescope model

Bidmead delivered the four scripts for *Logopolis* on Saturday 25 October. A revised writer's guide issued on Thursday 30 included sections on both Nyssa and *Logopolis*. Bidmead opted to type the scripts himself on a word processor, and as such introduced a form of version control (version 2.1 was dated Monday 3 November, for example). No transmission date was known at this point as the decision to rest the season following *State of Decay* had not yet been taken.

Bidmead described the TARDIS Cloisters as "comprising a roofed pathway around the perimeter of a stoneflagged quadrangle. A few trees grow up among the flagstones. The walls are textured with circular illuminated indentations, testifying that we are inside the TARDIS". The other recursive TARDIS interiors were referred to as "TARDIS Console Simulacra 1 and 2" to differentiate them from the Doctor's TARDIS. Bidmead remarked: "Perhaps it is the yellowish tinge to the light that makes it feel

> "I didn't like the final shot. It wasn't heroic enough"
>
> **Tom Baker**

The outgoing Doctor poses for a picture with the incoming companions



Close detail of the layers of make-up applied to actor Adrian Gibbs, playing the Watcher

inhospitable, somehow sterile and dangerous territory . . . The light in the innermost simulacrum is even yellower".

The script included many recent continuity references – to E-Space, Gallifrey's summoning of Romana, K9, the Master and events on Traken. The Master turned people into shrunken corpses as per his debut serial, *Terror of the Autons*. In a reference to the first episode, *An Unearthly Child*, the TARDIS' chameleon mechanism is said to have stuck "in a totter's yard, years ago". The Doctor explains that the TARDIS was in for repairs on Gallifrey when she was "borrowed". Originally, Adric is quite content not to see Gallifrey, and the Doctor asks him to close the Cloister door to stop the draught.

Vanessa's house is "a cottage house in a quiet village-like street" while Vanessa herself is "a spindly, grey-haired woman" and drives an "elderly sports car". Tegan is "a young woman of about twenty . . . wearing air stewardess uniform and carries a flightbag", and her 'in-flight' dialogue as the car departs was originally longer. Tegan comments to Vanessa that she is spoiled in having their own plane back home (her father's farm in Brisbane, noted in the revised writer's guide) and her dialogue set the serial in the eighties (*Four to Doomsday* later specified the date as 28 February 1981, and *Mawdryn Undead* would confirm the location as the Barnet by-pass).

In the script, Adric is about to open the Police Box door when the Doctor stops him, causing Adric to remark: "Yes I know – Heisenberg" (referring to the Uncertainty Principle coined by German physicist Werner Heisenberg). As Tegan enters the TARDIS she exclaims "It's some kind of . . . flying saucer!" In the closing scenes, when the Police Inspector asks the Doctor about the abandoned car, the Doctor replies: "No, I don't drive. Not a car, that is". The cliffhanger was the Inspector saying "I think you'd better come with us" and the policemen closing in on the Doctor.

Part Two had Adric wobbling past the group on the abandoned bicycle prior to his 'accident'. Running around the Cloisters, Tegan comments "This place is completely and utterly daft". The TARDIS lands on the Thames mudflats instead of a dry dock. Parts Two and Three incorporated the alien tongue for the Logopolitans to intone ("Kayrie gorrock gorrock kayrie zel", for example) and also the hexadecimal machine code they spoke. In Part Three, the Doctor misquotes a line from one of TH Huxley's *Lay Sermons, A Liberal Education*: "The chessboard is the world . . ."

In Part Four, the Watcher's taking the TARDIS out of time and space was a later addition. Adric remarks that the Watcher moves like the Doctor and Nyssa observes that the Watcher seems to know what will happen. The technician at the Pharos Computer Room wears a white lab coat and a green eyeshade, and is listening to Tchaikovsky's *Nutcracker Suite*. When the Master prepares to shoot the technician, the Doctor decides to use the weapon's "stun" function, promptly coshing the man across the back of the head with its butt. All the material about the light speed overdrive was a later addition, allowing the Master to return to his TARDIS and pilot it to the antenna control room (originally he escapes back to the computer room). In the film sequences, the Doctor's party evade workmen as well as security guards. The regeneration was intended to be shot on film.

Letts wrote detailed comments about Bidmead's scripts, which he liked very much. In Part One, he suggested changing Tegan's departing comments to match in with the actions in the car, and also remarked that he believed the surviving police boxes to be a long way from London which would not fit in with the lift to Heathrow ("The fans will know"). Regarding the Doctor's comment "I don't drive", Letts pointed out that the Fourth Doctor drove Bessie in *Robot*.

Letts was concerned by the start of Part Two, feeling that the Doctor had done nothing to warrant a police arrest. Where the Inspector inserts a key into the police box door, Letts noted: "A lot of people will remember the very distinctive shape of the TARDIS key which the Doctor used to wear as a pendant". The executive producer also said that there should be more than one "Corinthian" pillar on Logopolis or the Master's TARDIS would be as noticeable as a police box. He also detected contradictions in some of Tegan's dialogue; consequently, two lines were removed.

Noting the shrinking TARDIS scene, Letts commented that Visual Effects might still have two smaller TARDISes which he used in *Carnival of Monsters*. In Part Three, he expressed concern over the implausibility of the Logopolitans

STUDIO THE REGENERATION

Tom Baker was unhappy with his final scenes and a row flared up between himself, Peter Grimwade and John Nathan-Turner when the production team asked him to deliver an off-screen yell. None was recorded; the team believed that they could dub one in later (as it transpired, music covered it). The regeneration scene was long-winded in its execution and was completed just before the 10pm deadline; to preserve secrecy the studio was closed and output to the viewing areas stopped. The regeneration was described in the camera script as: "He [the Doctor] reaches his arm out and the Watcher steps forward from background and is drawn into the Doctor's body. The familiar face of the Doctor dematerialises into the Watcher, then into the new Doctor still forming, then into the Doctor as portrayed by Peter Davison. The Doctor sits up and smiles". It was achieved in four stages: Baker, Adrian Gibbs as the Watcher, Davison in white flaking make-up and finally Davison without the make-up and wearing Baker's costume.

being mute apart from speaking the numbers, and shared McDonald's feeling that Tegan should be comforted by the Doctor. He also objected to the Master's line "But his [Tremas'] body remains useful" as this hinted that the Master was an undead zombie ("There may be a place for walking corpses but I don't think it's in *Doctor Who* – at least not in a semi-regular").

McDonald and Letts both had concerns over the Doctor hitting the Pharos project technician over head with the butt of the Master's weapon: "If the Doctor has been in the habit of fracturing people's skulls, he's developed it since 1975". Letts observed that the Doctor never slugs or kills except in self-defence ("End of the Universe is no excuse!") and suggested the substitution of the Doctor's Venusian karate. There were also serious concerns about the entropy aspect of Part Four – the Master's radio message would take four years to reach the nearest star, and not even entropy can travel faster than light (according to Einstein's Special Theory of Relativity), yet the script indicated that it races across the universe in hours. Similarly the use of radio waves to keep the CVE open was implausible; they would take four years to reach it. Letts suggested that it should be established that Logopolis' effect on the universe is outside the normal space/time continuum, and that their programs bend and warp space, as with their structural control. It was felt that an elaborate explanation was needed at this point or the audience would see the flaws in the narrative. Letts also said that the issue of the Doctor wrenching away the cable would need to be clarified: "So, as the Monitor establishes that the program had to be run constantly to work, looks as if we'd better cancel next season. And any other plans".

"On *Logopolis*, there was an underlying air of sadness throughout"

…………………………………………… **Peter Grimwade**

While the press speculated about Baker's replacement, pre-production began on the serial. The director appointed was Peter Grimwade who had handled *Full Circle*. This was to be the final *Doctor Who* serial for both June Hudson (a frequent costume designer since *The Ribos Operation*) and John Horton (a visual effects designer as far back as *Spearhead From Space*). On Thursday 6 November, seeking inspiration for the Pharos Project, Grimwade and Thornton travelled to the Jodrell Bank radio telescope in Cheshire. The day before, Davison had been named as the new Doctor. He gave interviews to *Blue Peter* on Monday 10 November, *Pebble Mill* and *The John Dunn Show* on Wednesday 3 December, and *Boxing Night at the Mill* on Friday 26 December.

On Friday 14 November, a further revision of the writers' guide included more details about Tegan and her aunt. Sutton and Matthew Waterhouse donned their costumes on Wednesday 26 for a new companions photocall, joined by Fielding in a stock air stewardess' uniform. It had been hoped that Tegan would adopt a specially designed and eye-catching haircut created by Dorka Nieradzik, but poor work at a West End salon meant that the look was abandoned and reworked at the BBC; Fielding disliked the final rather severe result. Regarding her costume, Fielding had initially insisted that she should wear boots, apparently because somebody had once told her she had dreadful legs. Her outfit was made in lilac wool.

Casting the few guest roles, Grimwade considered either Hywel Bennett or Nigel Stock for the part of the Monitor, and actresses including Elizabeth McKewen, Dorothy Alison and Barbara Laurenson were suggested for Vanessa due to their Australian/New Zealand accents. The Early Warning Synopsis for *Logopolis* – which made it clear that the cable which the Doctor tugs away is the one broadcasting the Master's blackmail message – was issued on Monday 1 December, and emphasised the introduction of Fielding and the casting of John Fraser as the Monitor. Fraser's career included films such as *The Trials of Oscar Wilde* and *El Cid*.

Various portions of *Logopolis* were rewritten

Portent of doom the Watcher on Logopolis

Matthew Waterhouse and Tom Baker at their location photocall

BBC Video [5], Jeremy Bentham [1]

EDITING PART FOUR

The start of one scene was removed from the final edit of Part Four, which still over-ran. In the scene, the Master and the Doctor watch the Monitor at work. The Master comments that the unfinished work is useless, to which the Doctor retorts "Neither was that symphony of Schubert's. But it still commands a certain following." The Master advocates evacuation while the Doctor contemplates a positive response to halt the entropy. "It's easy to see why you make so many mistakes," says the Master. "And why you make so few friends," counters the Doctor. Other brief cuts included Tegan in the crumbling debris and the Doctor and Tegan heading off after the Master. The closing credits of Part Four were distorted to hide Baker's features.

on Wednesday 3 December; in Part Two this included the addition of material about jettisoning Romana's room, the Doctor receiving Nyssa's message, and the Doctor preparing the TARDIS for a landing under the Thames. Dialogue between the Doctor and Adric on the mudflats was removed: Adric comments that the Doctor called the Master "one of the most evil creatures in the universe" to which the Doctor replies "But he's an enemy, an old enemy, something I understand. There's too much that's unfamiliar in all this", adding that this is why he has been irascible. In the conversation between the Watcher and the Doctor, originally the Doctor gesticulates wildly and becomes agitated. Part Three's rewrites included the Doctor stabilising the TARDIS, Tegan learning of her aunt's death, and the Doctor arriving as Nyssa is about to throttle Adric. The scene in which Logopolis is revealed to be dying was moved to outside the Central Registry.

Boxes in boxes: the Doctor finds his TARDIS invaded . . .

On Saturday 13 December, Tom Baker married his former co-star Lalla Ward at Chelsea registry office, an event covered by BBC news and the national press. After a brief honeymoon, Baker began filming for *Logopolis* on Tuesday 16th. Shooting on 16mm film began in the Battersea area of London, where the exterior of Vanessa's house was found; it had been intended to shoot at 27 Ursula Street, but on arrival the crew found that the owner had gone out and relocated to 43 Ursula Street, owned at the time by scriptwriter Andrew McCulloch. The next scenes to be shot were those on the River Thames' Cadogan Pier and Albert Bridge, where the meeting between the Doctor and the Watcher in Part Two was filmed. Grimwade cast Adrian Gibbs as the Watcher after directing him as Rysik in *Full Circle*; Gibbs' costume, created by Hudson with Roger Oldhampstead, was of white cotton T-shirt material with layers of tulle and a white shapeless mask.

Wednesday 17 was spent back at Television Centre where Baker, Sutton and Waterhouse worked on a remount for *The Keeper of Traken*, forcing a delay of the planned by-pass shoot. Filming resumed on Thursday 18 in the grounds of the BBC Overseas Monitoring and Receiving Station at Crowsley Park, Caversham and also at some heathland off Blounts Court Road, Sonning Common near Henley-on-Thames; both these areas appeared as the Pharos Project in Part Four. For some night-time/dawn shots, the camera lens was fitted with a dark filter.

As rehearsals at Acton began on Monday 29 December, Bidmead was leaving his post as script editor. 1980 had been a frustrating year, and Bidmead felt that his salary didn't justify the rewrites he'd made to submitted scripts. During rehearsals on Saturday 3 February, an editing session took place to execute an idea of Nathan-Turner's – that the Fourth Doctor's life, in the form of his friends and enemies, should 'flash before his eyes' in the climax. The extracts were compiled with the help of Ian Levine, a long-time fan of the show who was advising on series continuity at the time.

Recording began in Studio TC3 on the evening of Thursday 8 January. Taping started in the TARDIS Cloisters set with all these scenes performed in sequence; the police box and 'bush' versions of the Master's TARDIS were added as required via roll-back-and-mix shots. Work continued with the first few scenes set in the TARDIS Console Room for Part One; with the Police Box prop in place, the remaining scenes set in Console Room Simulacrum Numbers One and Two were then recorded together for Part One with the appropriate changes in lighting.

Recording in the Console Room continued on Friday 9 with the remaining scenes of Tegan entering in Part One, and then all these scenes for Parts Two to Four, including those of Nyssa and Adric in the corridor outside in Part Four and the fish-eye lens shots of the Doctor in the shrunken TARDIS for Part Three. After this, TARDIS corridor scenes for Parts One and Two were recorded, followed by sequences set in the Antenna Control Room and on the Gantry for Part Four; this led to the regeneration itself, which took place beside a set of girders representing the foot of the dish aerial (the scenery was borrowed from *Top of the Pops*). In the Antenna Control Room scenes, the Master's TARDIS now appeared as a stone column.

TOM BAKER

The marriage between Tom Baker and Lalla Ward ended after only 16 months. Baker returned to a great deal of theatre work including *The Trials of Oscar Wilde* and *Educating Rita*, as well as making numerous guest appearances on television shows such as *Black-Adder II* and *The Life and Loves of a She-Devil*, starring in *The Hound of the Baskervilles*, presenting programmes such as *Boom*, continuing to do a great deal of voice-over work and commercials and then playing another doctor in *Medics*.

Recording recommenced on the evening of Thursday 22 January in TC6 with the Part Four scenes set in the Pharos Computer Room on Earth and the corridor just outside it. Recording then continued with sequences set in Logopolis itself – in the narrow streets for Parts Two and Three, then at the Landing Area for the scenes bridging the same episodes. The Logopolitans were dressed in modified versions of the yellow Argolin robes created by Hudson for *The Leisure Hive*, dyed mustard with black hoods (with foam-backed silver lace on the Monitor's cape). Their make-up included large brain cases and wigs to give them an aged appearance.

Several camera shots used CSO to place the model of the Pharos radio dish and the city behind the buildings themselves. The death of a Logopolitan in Part Two was achieved in one take by having an extra move out of camera shot, leaving a doll beside an overturned stool while the camera focused on the TARDIS column. A spark generator image was superimposed over the bracelet on Nyssa's arm for Part Three. CSO was used to achieve the TARDIS shrinking in Part Two.

Work on Friday 23 included the scenes in which the TARDIS and the bush materialise in the Landing Area, the rest of the scenes in the streets for Part Two and most of Part Three, and material at the Central Register for Parts Two and Three. Some scenes were recorded in the street outside the building and in the corridors of the External Registers. A painted backdrop was used for the long corridor of External Registers. A recording break was scheduled to achieve the deaths of the Logopolitans in Part Three.

The final studio day, Saturday 24, was devoted to the destruction of Logopolis. Recording was largely in sequence for the scenes in the decomposing streets and the Landing

"It wasn't particularly heroic or witty . . ."

Peter Grimwade *Director* "The producer wanted a good transformation which would show the full changeover from Tom Baker to Peter Davison and so not make it necessary to repeat the scene for the first story of next season. It was intended that *Logopolis* should show the full change . . ."

Christopher H Bidmead *Writer/Script Editor* "The central dilemma was with the character of the Master, who is presented as a real class A baddy but only, it seemed to me, because people said so. Most of the time he was an amiable old dodderer who was always found out. To make it work, I felt the Master had to do really nasty things – and killing Aunt Vanessa was just that . . ."

Tom Baker *Doctor Who* "I remember not liking that final shot because I was leaving by then. I wanted to be gone. I remember thinking the shot wasn't particularly heroic or witty and they recorded it straight from above with me lying flat. I didn't like the images, it wasn't heroic enough . . ."

Adric and Nyssa ready themselves to distract the Pharos Project's guards by announcing their status as alien beings

BBC Video [1]

> "This story entered deep waters – too deep"
> **Matthew Waterhouse**

Area at the end of Part Three, and continuing into Part Four with both the street scenes and the Central Register scenes taped more or less in sequence. The sets had been pre-rigged to collapse and were dressed with dummy corpses. CSO was used for the scenes in which Nyssa's bracelet decomposed into a yellow fuzz, and when the Monitor dissolved. There were also a number of model shots to be recorded, such as the model TARDIS materialising close to the antennae dish on Earth.

Two leaving parties were held for Baker; the first was a wrap party at the BBC Television Centre bar (from which Baker slipped quietly away early on) and a more formal function took place at BBC Enterprises in Ealing some time later. This was also effectively the final serial on which Letts would work as executive producer; although credited on the scripts for *Four to Doomsday* (the next serial into production), he handed full control to Nathan-Turner, returning to freelance producing and directing.

A gallery-only day was held in TC6 on Wednesday 28 to add effects which included: the police box shimmering in the opening scene; computer animation of the pyramid and police box on the TARDIS' CSO screen, plus a map and aerial shot of London from Aerofilms; an orange glow over the scenes in which Vanessa is attacked; the TARDIS hovering over Logopolis; a blue glow over the shrinking TARDIS; the negative shrinking images as the TARDIS left space/time; the entropy field spreading across the universe; CSO over the gantry sequences, including a colour aerial shot of the countryside from Aviation Associated Ltd; and the regeneration. Part One was edited on Thursday 29 and Friday 30, Part Two on Monday 2 February, Part Three on Wednesday 4 and Part Four on Saturday 7.

Paddy Kingsland of the BBC Radiophonic Workshop composed almost 42 minutes' incidental music; also heard in Part Four was one minute of Schubert's *Unfinished Symphony No 8*, performed by the Vienna Philharmonic Orchestra, played on the technician's headphones. Part One was dubbed on Saturday 21 (a week before transmission), Part Two on Thursday 26, Part Three on Thursday 5 March and Part Four on Friday 13; various lines of dialogue had to be redubbed because of extraneous noise (the Doctor and Adric in the TARDIS in Parts One and Two where the console was too noisy, for example).

On Thursday 26 February, *Radio Times* carried a short item about Fielding joining the cast, and the actress was interviewed on the BBC radio programme *Playground* on the day of her debut. The regeneration was reshown on the evening of its transmission as part of BBC2's *Did You See . . .* review programme. The 26 March edition of *Radio Times* included various letters congratulating the production team of *Logopolis* as well as commenting on the early time slot, Ainley and the Barnet by-pass.

The ratings for *Logopolis* were still lower than those for the previous season, but were an improvement on the year's disappointing performance. *Doctor Who* was now transmitted earlier opposite the networked ITV quiz show *Punchlines!*, clear of the opposition from *Buck Rogers in the 25th Century*. In Autumn 1981, *Logopolis* was repeated in a run of episodes under the title *The Five Faces of Doctor Who* on weekday evenings on BBC2.

Bidmead novelised his scripts as *Doctor Who – Logopolis*, which was published simultaneously in October 1982 by WH Allen in hardback and by Target Books in paperback. Sound effects from the story were included on the 1981 BBC Records LP/cassette *Sci-Fi Sound Effects No 26* (later repackaged as CD *Essential Science Fiction Sound Effects Vol 1*). The serial was released by BBC Video in March 1992.

The serial was sold to various countries, and also aired in North America as a TV Movie running to one hour 32 minutes. *Logopolis* was shown by UK Gold in episodic form in June 1994 with compilation versions screened in August 1994 and June 1996. DWM

SERIAL 5V **LOGOPOLIS**

CAST **Tom Baker** *Doctor Who* with **Matthew Waterhouse** *Adric*, **Janet Fielding** *Tegan*, **Dolore Whiteman** *Aunt Vanessa* [1], **Anthony Ainley** *The Master*, **Tom Georgeson** *Detective Inspector* [1-2], **John Fraser** *The Monitor* [2-4], **Sarah Sutton** *Nyssa* [2-4], **Christopher Hurst** *Security Guard* [4] and introducing **Peter Davison** *Doctor Who* [4].

EXTRAS **Ray Knight** *Policeman with bicycle*; **Adrian Gibbs** *The Watcher*; **Peter Roy**, **Derek Suthern** *Policemen inc Davis*; **Terry Rendle**, **Walter Turner**, **Jimmy Mac**, **Charles Stewart**, **Brychan Powell**, **Jim Delaney**, **Peter Whitaker**, **Evan Ross**, **Colin Thomas**, **George Ballantine**, **John Tucker**, **Roy Seeley**, **Billy Gray**, **Bill Whitehead**, **Douglas Bather** *Logopolitans*; **Robin Squire** *Pharos Technician*; **Richard Bonehill**, **Steve Whyment**, **Keith Guest**, **Simon Ramirez** *Security Guards*.

CREDITS *Written by* **Christopher H. Bidmead**. *Incidental Music* **Paddy Kingsland**. *Special Sound* **Dick Mills**. *Production Manager* **Margot Hayhoe**. *Production Associate* **Angela Smith**. *Production Assistant* **Patricia Greenland**. *Assistant Floor Manager* **Val McCrimmon**. *Film Cameraman* **Peter Hall** [1-2,4]. *Film Sound* **Jim McAlister** [1-2,4]. *Film Editor* **Paul Humfress** [1-2,4]. *Visual Effects Designer* **John Horton**. *Video Effects* **Dave Chapman**. *Vision Mixer* **Carol Johnson**. *Technical Manager* **Terry Brett**. *Senior Cameraman* **Reg Poulter**. *Videotape Editor* **Rod Waldron**. *Studio Lighting* **Henry Barber**. *Studio Sound* **John Holmes**. *Costume Designer* **June Hudson**. *Make-Up Artist* **Dorka Nieradzik**. *Script Editor* **Christopher H. Bidmead**. *Title Sequence* **Sid Sutton**. *Designer* **Malcolm Thornton**. *Executive Producer* **Barry Letts**. *Producer* **John Nathan-Turner**. *Director* **Peter Grimwade**. BBC (c) 1981.

ORIGINAL TRANSMISSION

Episode	*Transmitted*	*Time*	*drn.*	*Rating (pos.)*	*A.App.*
Part One	28 February 1981	5.10pm-5.35pm	24'32"	7.1M (84th)	NR
Part Two	7 March 1981	5.10pm-5.35pm	24'03"	7.7M (57th)	61%
Part Three	14 March 1981	5.10pm-5.35pm	24'32"	5.8M (102nd)	NR
Part Four	21 March 1981	5.10pm-5.35pm	25'10"	6.1M (97th)	65%

REPEATS

Part One*	30 November 1981	5.40pm-6.05pm	24'32"	5.5M (11th)	NR
Part Two*	1 December 1981	5.35pm-6.00pm	24'03"	5.0M (15th)	NR
Part Three*	2 December 1981	5.40pm-6.05pm	24'32"	6.0M (7th)	NR
Part Four*	3 December 1981	5.40pm-6.05pm	25'10"	5.4M (12th)	NR

*Broadcast on BBC2 as part of *The Five Faces of Doctor Who*

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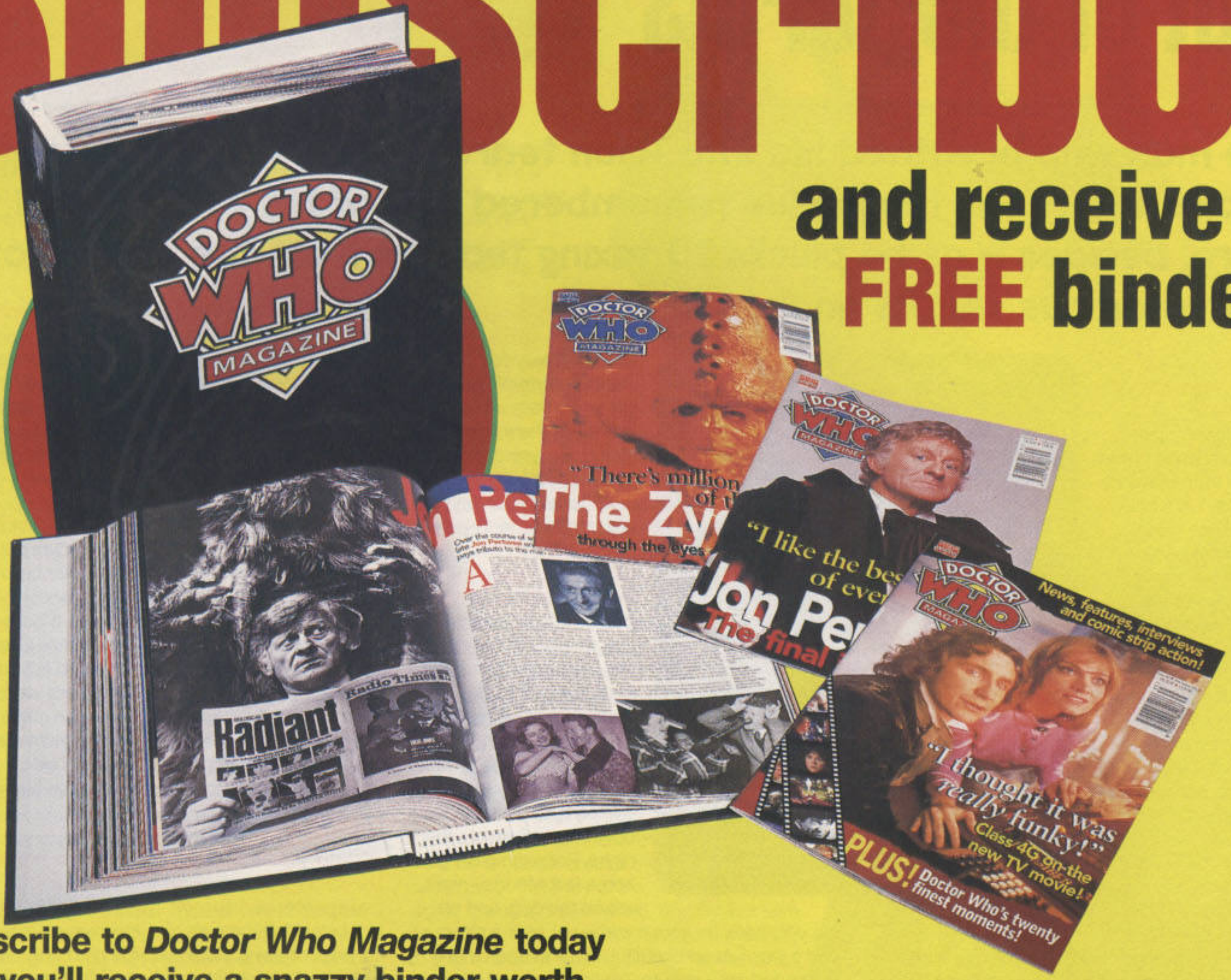
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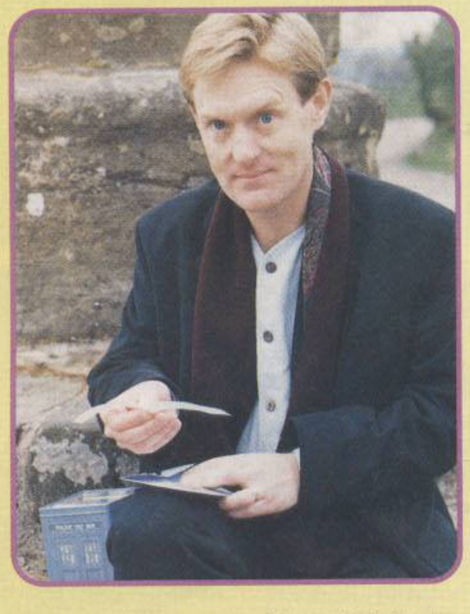
Out of the Tardis

Mark Strickson

The man who breathed life into Trion tearaway Vislor Turlough is inspired to recall those blue remembered hills of his youth – and more, besides – as he plucks 20 taxing teasers from the depths of that infamous TARDIS tin . . .



What items do you always carry with you?

My briefcase, stemming from when I used to travel from Hastings on the train. It's not one of those plush leather briefcases, it's one of those plastic uncrushable ones. British Rail guards seem to be paranoid about you putting your feet on the seats, and you just can't get a kip. So you put this case on the seat opposite, put your feet on it and they can't get you!

What would you like written on your gravestone?

I think if you can go through life and not leave any physical sign of your passing, then that's about the best that you can do. It's incredibly difficult, but we should all treat the world gently – people don't think about that enough. That's why I do what I do now, making wildlife films – the reason I changed direction was that I was very worried about what was happening in the world, and I think my whole philosophy now is "tread gently". I try and buy the right things, I'm a vegetarian and I make my own alcohol – and not just because I think it tastes better! So I'd like "He trod gently" on my gravestone.

What is your favourite item of clothing?

There's only one thing in my wardrobe that I'd be worried about losing, and that's a pair of jeans which I got about ten years ago in the states. They've got Barney Rubble and Fred Flintstone on and my nephew, Will, who's three, only recognises me if I wear these jeans. Every time we go to see him he looks at one side of the jeans and whispers "dancing", because Barney's dancing, and then looks at the other and says "listening" because Fred's listening to the radio. And so it goes on – "dancing – listening – Uncle Mark!"

What makes you angry?

Unfortunately, lots of things. Mostly apathy, and people not thinking about the results of their actions – people take the world around them for granted, and have no idea just how important their actions are – for example, what you buy at the supermarket. I mean, what the hell is wrong with, say, recycled toilet paper? I certainly haven't got scars from using it! So why is there one tiny rack for recycled, and a whole swathe of the rest? Toilet paper isn't a fashion statement!

When are you happiest?

(thinks) I think it would be true to say that I'm not a very happy person. I find life quite a difficult process, and so much of it upsetting. My happiness comes in short bursts – however, you have to have the downs to appreciate the highs. For example, I got home last Monday night, walked the dog, and on the way back the moon came out over a cloud – and it was just so beautiful. I was extraordinarily happy just for a minute. I'm happiest and most contented at home, I suppose – familiar things, nice food from the garden, bottle of beer, fire in the hearth, my wife next to me . . . and then I think "I'm so lucky."

Do you follow a soap opera?

Absolutely not! I've been in them and I appreciate the function they serve, but I find the simplistic nature of them very frustrating – they necessarily reflect the society we live in, but it's not a society I have any sympathy with. I spend my whole life trying to *change* the society we live in! I do occasionally watch *Coronation Street* because it's *totally* dated, but the others depress and anger me too much because they deal with the world that exists now, and I don't like that.

What is your most treasured possession?

The only thing that I've kept with me all my life is Little Teddy, so I suppose it would bother me if I lost him. He's been through so many wars and he's got no hair, except under his arms and round his crotch – the only teddy in the world with body hair! The other thing is a little finger puppet called Limejuice – called that simply because kids call their toys after things they like, and I liked lime juice at the time!

Have we been visited by aliens yet?

No. My entire family are all very religious, but I'm a total atheist. I'm a complete and utter believer in the theory of evolution – I see us as just another animal that has developed in a quite extraordinary way. If there *is* life out there, I can't imagine that it would have arrived and left no sign – I mean, if *we* arrived somewhere we'd damn well make it known! I think if the aliens had the capacity to travel just for their own interest we'd have become a tourist resort by now – you know, "Take a trip to earth and see the funny crimson people!"

Would you leave everything to travel through time and space with a complete stranger?

No, I wouldn't. I mean, can you imagine the concept of being stuck with the nerd from hell travelling through time and space? (thinks) If the complete stranger was a very attractive woman, that would be different! I just tend to find women more congenial – if the Doctor was a woman she'd stand a hell of a lot more chance of dragging me through those TARDIS doors!

Where would you most like to have a picnic?

For me there's nothing more beautiful than a meadow in England, with flowers and long grass, the sounds of crickets and birds, a couple of flagons of cider – home-made, naturally! – and a few friends. Just talking, chatting, sleeping, waking up as dusk is falling . . . my idea of heaven.

Is Elvis still alive?

Nah, come on! There's only one reason for becoming a performer and that's because you love being in front of people – and if Elvis was still alive, that's where he'd be.

Do you like your own name?

No. I don't mind 'Mark' but I hate 'Strickson'. It's a very *hard* name. They used to call me "strychnine" at school, and some of the kids liked to turn names around a lot more and decided that mine was "nostril-pick". I suppose I could have changed my name, but I didn't because it's quite rare.

Are things getting better or worse?

I'm sorry, but they're getting worse! World population's rising, people are consuming more, and there's not much progress being made. Because of my job, every week something new comes through to me from Survival International about yet another indigenous tribe in some foreign country that's being wiped out or abused. It's very, very hard in my job to have any hope. That doesn't mean that things can't at some point get better, but at the moment . . .

Can you remember your first fan letter?

My first *real* fan letter was written to me by a girl called Helen Sabin when we were both six. I sent her a birthday card, and she sent me a letter back saying that she loved me. My brother, who was eight, immediately stole it and pinned it up on the junior school notice board. I survived that mental trauma, needless to say – if I'd been unable to have a successful relationship since I could say it was my brother's fault!

How often do you have a haircut?

Not as often as I should! The last one I had was just before a convention – I looked in the mirror and thought, "You can't go out like that!" – and I found this tiny hairdressers who gave me this real spiv Italian haircut, and blow-dried the front. It was one of those cuts where you just can't wait to get home and wash it and do it yourself! I even put dark glasses on in the car to drive home!

If you had three wishes what would they be?

I wish I was happier – not for me, but for the people who live with me – and I wish I could be more positive about life. I wish people could be less consumerist, and care more about what's around them. And I wish there was a God, because I don't believe there is. If there was, there would be some kind of reward system – it would make a difference if you were good or bad. I wish there was some kind of natural justice, because that would then give people the incentive to be nice – I think most people *need* an incentive to be nice.

Did you ever suck your thumb?

No. I never had any irritating habits as a child – didn't bite my nails, nothing!

What do you see – a glass half-full of water, or a glass half-empty?

I'm sorry, a glass half-empty! (laughs) How often do I see a glass of water half-empty? Hardly ever. How often do I see a glass of booze half empty? Well . . . I like a slight haze! A glass of booze, half-empty, always. Never half-full!

What book are you reading at the moment?

I'm not! I haven't got the time! On journeys between jobs I read the papers to keep in touch, and the *New Scientist*. I read books when I'm on holiday, but I can't remember the title of the last one!

Which day of your life would you most like to relive?

One of those long, long summer days when I was a child in the Cotswold village where I was brought up. I am so old, I had to write on a slate! Seriously! Things hadn't changed in those days since about 1870, but it's changed so fast now. We used to get up for breakfast, run across the fields to school, past the bullocks and the straw bales and the wonderful smells, go into the little classroom . . . and then it'd be play time! Football in the afternoon. And then after that we'd be off down around the pool, chasing the bullocks . . . Total joy of life, not a care in the world. It was a dream world, and I'm not sure any kid has that any more. My mother used to ring a cowbell to drag us back across the fields for supper. It was just wonderful, and if I could live just *one* of those days again it would just be fantastic! **DWM**

Interview **Paul Vyse** Photographs **Robin Prichard** [3]

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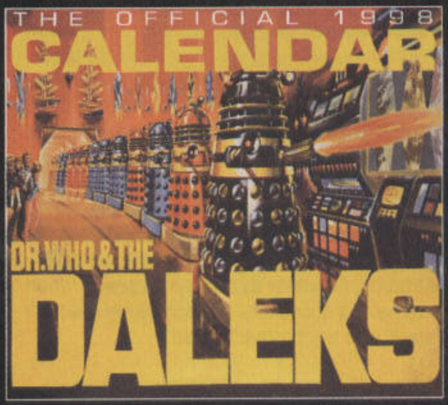

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IF ONLY . . .

Phil Bevan

I've been a steady reader of **DWM** for about four years now, and I have to say what fun **DWM** 255 was. The speculative piece of Seasons Twenty-Seven and Twenty-Eight was a lot of fun. With mock-up covers, video boxes and production art it was quite easy to imagine the article fell out of a parallel universe where the good Doctor got a couple of years' reprieve from limbo. I certainly would have watched Richard Griffiths' Doctor.

Being a Sylvester McCoy fan, I was interested to read the way in which he was written out. The image of the Seventh Doctor straitjacketed somewhere quietly going insane is a hard one to clear away . . .

Daniel Bach
via e-mail

Richard Griffiths as the Doctor? Speaking as someone who is no stranger to a fair degree of rotundity, I would worry about how he'd get in and out of the TARDIS. Could the Season Twenty-Eight production team have done for the Doctor what the Seasons Fifteen to Eighteen production teams did for K9, tactfully averting our collective gaze at those awkward moments? I suppose it would have been out of the question for this Eighth Doctor to disguise himself. Sutekh would be able to tell at a glance which mummy he was hiding in.

More seriously, I doubt whether the stories in Seasons Twenty-Seven and Twenty-Eight would have won the series the sort of increase in viewers, public awareness and appreciation that Dave Owen imagines. I think that *Ghost Light* was great, but I'm sceptical whether more "odd stories exploring the dark side of human nature" would have wooed the mainstream audience which the BBC thinks (wrongly) is essential for the viability of the series.

For a contemporary format and feel which could win a mainstream audience, and at least deserves a serious trial, one need look no further than Jonathan Blum and Kate Orman's novel *Vampire Science*. The Eighth Doctor therein is very much as played by Paul McGann, yet he is also indisputably the Doctor we all know and love, and the Doctor the viewing public remembers with interest and affection. Meanwhile, the other characters and settings are every bit as detailed and realistic as any to be found in the best contemporary drama series.

Paul Dawson
Wealdstone, Middlesex

What if? was gutting. As I read the article, hanging on to every word of Dave Owen's brilliantly-constructed fantasy, I cursed the man for evoking my overwhelming feelings of nostalgia for Seasons Twenty-Seven and Twenty-Eight. Your cruel mock-ups of *Radio Times* editions, **DWM** covers *et al* didn't help either. As I thought back to that excellent choice of Richard Griffiths for the Doctor – doubtless the greatest casting decision since Baker Mark One – I almost wept a little manly tear when reminding myself of the awful truth; namely, *Doctor Who and the Americans*. It could have been so different . . .

And then I read *27 up*, and realised the sobering truth: stories set in the sixties, Ice Warriors, more World War antics, copious amounts of Gallifrey.

I read on to see what breathtakingly original treats we were denied – and found there were none. The 'lost series' would only have trodden the same tired ground, and it is perhaps fortunate that they were never allowed to happen.

Christopher Banks
Wembley, Middlesex

BUNS OFF

I found Philip MacDonald's article *Space Buns and Tea* [**DWM** 256] an interesting read, but marred by his childish and "little Whovian" comments regarding *Star Trek*. Quite why peaceful coexistence appears to be impossible for some fans is for me the saddest thing about fandom.

I also found his attempt to rehabilitate *Delta and the Bannermen* quite trying. Personally I feel the reasons that *The Ark In Space* towers over *Delta* or anything else from the infamous Season Twenty-Four can be summed up by the words "integrity and conviction", something which most of the "oddball" stories were lacking in completely.

An unconvincing giant rat or snake does not spoil a story that is well-plotted, exciting and played by actors who believe in the material. Both in 1987 and in 1997 I find that Ken Dodd is by far the best thing about *Delta* and not the worst – something which is an indictment of that story and of the whole atmosphere of the show at that time.

But, as I said, an interesting article all the same!

Duncan Harvey
via e-mail

SCORCHING!

I am writing to congratulate you on **DWM** 255. *What if?* was fascinating and very well-written. I was almost convinced that Seasons Twenty-Seven and Twenty-Eight were filmed and shown!

The best part of the magazine was definitely the action-packed conclusion to *Fire and Brimstone*. The whole story was incredibly exciting with some hair-raising cliffhangers. The end of part two was simply too astonishing for words and left me yearning to see the conclusion. I was not disappointed. I was sure that I could hear the explosions at the end of the story. The Daleks from the parallel universe were original in both concept and design and I finally got to see several Special Weapons Daleks fighting together. Your Eighth Doctor is much more in the style of previous Doctors than the televised version. The black and white pictures gave an atmosphere impossible to achieve in a television programme. I cannot wait to see the trip to Gallifrey predicted at the end of the story, where I have a feeling the Threshold's "decider" will be played. I even looked at the strip schedule in one of the photographs on page three to see what the next few titles were. Unfortunately, the only name of a strip that was not yet printed that I could read was *The Doctor's Wife*. Curses! Foiled by John Nathan-Turner's old trick . . .

Daniel Saunders
Harrow
Middlesex

Just when it looked like **DWM** could not get any better, you hit us with an issue edited by Sophie Aldred, the megababe of *Doctor Who*!

The finale to *Fire and Brimstone* was the explosion of a tension-packed bomb that had been growing since *Ground Zero*. Alan Barnes and the team have turned the comic strip into something that rivals *Babylon 5* in its epic scale and strong characters, a worthy stand-in for the TV series. Long may it continue.

However, the crowning glory was *What if?* – a spellbinding feature. It's such a shame that we lost those stories in favour of Philip Segal's wet dream. After wiping the frenzied foam from my chin I had a long lie down to overcome the excitement and regain my sanity. Well, sort of.

Gregory Yeates
Ipswich,
Suffolk

Xena (Lucy Lawless) – a model for the Doctor?

NO XENA PHOBIA

Recent **DWM** reports of companies either side of the Atlantic trying to resurrect our favourite programme offer some hope for the good Doctor's future. But these would-be producers should forget trying to secure network backing; *Doctor Who* is far too offbeat to stand a chance of surviving on a US network. It might survive in syndication, however, where what little innovation there is left in American television seems to spring from. The obvious sci-fi example is, of course, the great *Babylon 5*, but the would-be producers of *Doctor Who* should take the concept to another genre producer working in the syndication market – namely, the producers of *Hercules: the Legendary Journeys* and *Xena: Warrior Princess*.

Watching these shows definitely reminds me of *Doctor Who* – good-natured, clean, wholesome, slightly camp but above all exciting television. I feel *Doctor Who* would have a great future in these producers' hands – they'd capture the spirit of the programme, and production values, if matching *Hercules* and *Xena*'s impressive monsters, would also be high. Presumably, as a non-network show, it'd be none too expensive. All that would need to be added to this mix would be more complex scripts, and *Doctor Who* would be in with a chance. Someone should show the *Hercules* producers some tapes of past *Doctor Who* – they've already proved that light-hearted but exciting action adventure shows can be made well and thrive in the American market. Could this be the way forward for *Doctor Who*? Or am I just clutching at straws?

Steve Mills
Bilston, West Midlands

DAFFY OVER DAFFERS

I know it's a bit late, but I'm writing in response to a letter printed way back in **DWM** 244 from a lady named Kerenza, saying how much she likes Paul McGann.

Well, as much as I liked the TV Movie I have to say (and I think I speak for every male *Doctor Who* fan with a pulse) that it's Daphne Ashbrook who made the TV Movie that extra bit special.

So, if there's a Grace Holloway fan club, send me an entry form!

S Blute
Braintree, Essex

Hurrah for any excuse to print another picture of our favourite brain-deficient, sorry, Brian *deficient Doctor killer! Here at* **DWM**, *we've been in a state over Grace since last year – easily the greatest Daphne since Scooby Doo's purple-clad Mystery Machine pal. Count us in . . .*

Next issue

Tom, Tom, the Bakers' son . . .

On the publication of Tom Baker's autobiography, we take a delve through the highways and byways of his past – with the exclusive help of the man himself and a certain (carefully rigged) TARDIS tin!

Castrovalva

A befuddled, newly-regenerated Doctor stumbles into a space/time trap set by his deadliest enemy . . . *The DWM Archive* opens up Index File 'C' for *Castrovalva*!

Plus . . .

The concluding part of *Roots*!

Writer/script editor Christopher H Bidmead on creating the Fifth Doctor!

The finger of suspicion points to the Doctor and Izzy in part two of *Tooth and Claw*!

All your favourites, including a very special *Shelf Life*!

Howdy, Mr/Mrs/Miss/Ms Newsagent*

Please reserve/deliver* all future issues of Marvel Comics' *Doctor Who Magazine*

Name ....

Signature of parent or guardian (if under 16) ....

Address ....

....

Mucho thanks!

*Delete as applicable

DWM 258

On sale 23 October

The life & times of Jackie Jenkins

"I've got a date on Friday!" brags Nigel. But how will the lucky lady deal with the stuffed Gell Guard?

Monday 15 September

4.15pm It was the assumption. True, most of the male population gave up on me when I bought a Gromit-shaped backpack. An over-zealous bus door has since separated the head from the body and my resulting repair, which had more than a touch of the macabre about it, has duly scuppered any remaining interested parties. But the Boots cashier with the disproportionate breasts wasn't to know that. I'm a girl, more Sarah Jane than Miss Winters, so I couldn't possibly be buying it for myself.

"Boyfriend a *Doctor Who* fan, is he?" she'd chirped, limply waving the video I'd chosen over the laser scanner.

The fact that I'd been buying it for Nigel's birthday was besides the point.

5.20pm (HMV) Indulging in the pointless pastime of comparing other stores' prices with the purchase already made when my ears suffered a tuneless humming of *Teenage Wedding*. Nigel.

"I've got a date on Friday with a rather wonderful young lady."

All those syllables, I thought. He usually just refers to them as birds. I was subjected to ten minutes of Nicky. Lovely, gorgeous, "This is the one, Jacks", into Oasis, keeps a parrot, wears a nose stud, likes *The X Files*, slim as a stick, Nicky. Why was I having to listen to this so soon after my Boots misunderstanding? I had sought great comfort from the fact that Chas and Nigel seemed to be equally hopeless in finding that special someone that society demands.

I inquire as to the contents of Nigel's bulging carrier. It became apparent that Nigel had done what he always does a week prior to his birthday. His bulk-buy shopping sprees, infuriating in their timing, serve to fill the gaps in his *Doctor Who* collection and to add a Russian Roulette-type dimension to the task of present-buying. As the inevitable copy of *The Leisure Hive* appears, I shuffle around pockets for the receipt, pondering the femininity of the cut of my jeans.

Nigel was rushing. He had arranged to phone Nicky and departed saying that, if things went well, she would be joining us Saturday for the birthday meal.

A night full of Nicky. I'd rather draw lines on Frazer Hines.

8pm Making soft toys for the boys is usually reserved for Christmas. Nigel, however, has created a desperate situation. So he and his previous gifts – an amorphous blob known as Roger Gell Guardo, a Quark and a Zygon – should anticipate the patter of six raggy feet.

Mother, glazed after a Corrie fix, looks on as my creature, made from a Twiglet tin, a pair of her old green curtains and a ballcock, slowly takes shape. She's wearing that defeated look, reluctantly acceptant that her offspring has more interest in body horror than Body Shop. Was three years needlework to be invested in creations such as this? Well, I think, any fool can make cushions. She knows the only thing I've knitted is a scarf. All 17 foot of it sits in my wardrobe tightly wrapped around itself. She, and it, knows the child that so desperately wanted it was, by the time the skill and patience had been acquired, too old to claim it . . . But that didn't stop me.

Chopsticks

She approaches my vaguely obscene construction and asks, with trepidation, what it is.

"Alpha Centauri," I say.

"Arthur who?"

Saturday 20 September

8.30pm (Chopsticks Restaurant) Again, it was the assumption. We were 30 minutes, two chow meins, a sweet'n'sour and one House Special into a *Who*-free conversation when Nicky Parrot (yes, Nigel had become somewhat confused between her surname and the fact that she kept a cat) was expressing her disbelief in that I didn't find David Duchovny "delicious". Gawping at me through panda eyeliner, she crusades to produce a fashionable male icon for me to find attractive. Chas could see I was clearly as bored by this as I was by the previous discussion of the Miss Selfridge Autumn range and engineered my escape by inquiring after the name of her cat.

"Cornelius," she said.

"After Roddy McDowall?" I begin, but her face was a void, not a flicker of recognition.

"Now there's an actor," enthused Chas, forking a prawn ball and gesturing with it. "Any mumbling suit can play an FBI agent but it takes real talent to play a tight-arsed chimp from the future."

9pm It was around about the banana fritters where it all broke loose.

Chas and Nigel had gone on to catalogue the plot and visual similarities between *The Mysterious Planet* and the second *Planet of the Apes* film when Nicky, in one of those affected stage whispers that my gender deals in, asks me if Chas is also a *Doctor Who* fan. I confirm that he is.

"Weird, isn't it?" she says.

Oh dear . . .

The present-giving was going to give her little reassurance. Playing the Bill Baggs card meant Chas had succeeded in buying one of the few items Nigel hadn't previously snapped up. I, however, lost points with Nicky when her proudly presented CD was superseded by a stuffed green phallus.

9.45pm "Terry Nation's Turkey Creations." Nigel's recalled something he misread in a supermarket. He said it even had that scrawling signature, which had convinced him that the creator of the Daleks was called Nerry. Fantasy kicked in as Chas suggested Barry Letts' Cheese Croquettes and I Gerry Mill's Lamb Grills. It was after Gerald Blake's Jammy Cakes that I noticed Nicky's face. Poor Nicky Parrot, uncomprehending. She'd just realised that, little black dress or not, I was no different.

A fan, except female.

Monday 22 September

9am The strangest thing. A huge parcel arrived at the house containing manuscripts for BBC Books' *The Roundheads* and *Alien Bodies*. A crayoned note from old local group chum Dave 'eight pints' Owen, now a **DWM** bigwig, simply says "I need a favour, I'll ring to explain." What can it mean?

7pm Nigel phoned. He'd been arranging his creatures, *Invasion*-like, down the stairs whilst the shelves were being dusted when Nicky popped round. I fear the assembled throng of stuffed terror which greeted her will only hasten the inevitable.

Out of the vaults

Part three: the sixties

In the final part of this series, Richard Molesworth turns his attention to *Doctor Who*'s darkest hour – the mass junking of First and Second Doctor episodes . . .

The BBC Film and Television Library at Windmill Road, London, is a rambling series of unassuming, interconnected buildings of varying ages. When standing outside, it is difficult to envisage the premises as the main home of the BBC's entire television output – ranging from their earliest film recordings (including the Queen's wedding in 1947) through to last night's *EastEnders*. Great television characters of the past now find their only home on the shelves at Windmill Road – from Alf Garnett to Professor Bernard Quatermass, from Albert Steptoe to Adam de vere Adamant. Since 1989 (with the exception of a couple of noteworthy outings), this great repository of television history has been the last resting place of the good Doctor himself.

And like Quatermass and Steptoe, Garnett and Adamant, not all of the Doctor's escapades have been preserved for future dusting down – either for repeat or video release.

But this is common knowledge. It is almost impossible to find a debate on the subject of 'lost' television programmes that does not mention *Doctor Who*. How and why certain portions of the programme's history are missing – and why some episodes still remain – is a complex story of chance, good and bad luck, detective work and dedication. The story begins in 1963, when the programmes themselves started to be made.

100,000 BC

A certain amount of generalisation is required when outlining how *Doctor Who* was made in the sixties lest a volume the size of the Tokyo telephone directory be the result. Essentially, shortly after a *Doctor Who* script was ready (or almost ready) to roll, a director would be assigned to the story, and a production schedule drawn up. If any location or other pre-filming for the story was required, then this would usually be completed first. Then it was into the studio for as many weeks as the story had episodes. A six-part story would be recorded an episode at a time, with all the necessary sets erected and taken down week-in week-out for however many episodes of the story they featured in. The episodes would usually be recorded in scene-by-scene order, rather than out of sequence, for ease of editing. Occasional recording breaks were scheduled, to give cameras time to reposition, effects shots to be organised, or to move actors from set to set. Mainly, events were recorded in real time, and it was not unusual for small mistakes to be left in, rather than halt the recording and go back to re-record. Very occasionally, whole episodes would be intended to be recorded 'as live', in one go, without a recording break. For this reason, the myth – perpetrated in all innocence by early cast and crew members – that *Doctor Who* used to 'go out' live still crops up in the less well-informed media today.

Location work was usually recorded on black and white film, sometimes on 16mm, but more often than not on 35mm (more so than it would be in the later colour years of the programme's life). 35mm film was also the format favoured for model and effects work. However, material recorded in the television studio was a different matter entirely.

A television studio is a predominantly electronic environment, and output from the studio cameras was recorded directly onto two-inch videotape – an electronic medium. From *100,000 BC* through to *The Enemy of the World*, 405-line videotape was used; from *The Enemy of the World* through to *The War Games*, 625-line was employed. There were, however, exceptions to this procedure.

The War Games

Although all sixties episodes were recorded in the TV studio, in several instances the camera's output was routed to a film recording area instead of being recorded directly onto videotape. In a film recording suite, a special film recorder (running at 25 frames per second, not the usual 24 fps associated with film) 'telerecorded' the main image, in a process identical to the film telerecordings later made for overseas sale by BBC Enterprises.

The handful of episodes transmitted on film should have been sent to the BBC Film Library for safe keeping after broadcast, whereas the remainder of the episodes – which were transmitted from videotape – were never archived (the library was – at this time – only a film library, not the Film and Videotape Library that the BBC has today). Instead, the videotapes themselves remained the property of the BBC's Engineering Department, where a separate rudimentary library of sorts was kept. As there was no mandate for this library, tapes were wiped – sometimes for re-use – from time to time.

The myth that *Doctor Who* used to 'go out' live still crops up today

It is important to put these wipings into context. At around the time of any given episode's broadcast, the videotapes were requisitioned by BBC Enterprises, where Pamela Nash, a Film Recording Clerk, would arrange for 16mm black and white film recordings ('telerecordings') to be made of the episodes, for the purposes of sale overseas.

The only episode from the First and Second Doctor's eras not to be telerecorded for BBC Enterprises was the Christmas Day 1965 episode of *The Daleks' Master Plan, The Feast of Steven.* Consequently, when this serial was offered for overseas sale, it was only listed as an 11-part story. (No country ever purchased this story, although the Australian broadcaster ABC did have viewing copies of the films sent to them, before deciding that the story was not suitable for transmission.) As a result, no other copy of this episode was made, and once the original 405-line videotape was erased, the episode was lost forever.

Every other William Hartnell and Patrick Troughton episode was copied by BBC Enterprises, and a full set was held at least until early 1972, as 16mm black and white film negatives (bar, of course, *The Feast of Steven*). Every time a story was then sold to an overseas broadcaster, a copy would be provided in one of two ways. Either a 16mm positive film print would be struck from the BBC Enterprises negative, or another broadcaster – which had already had purchased and transmitted the story – would be requested to pass on their film

First and Second Doctor episodes in the BBC archives

The Web Planet

An Unearthly Child [pilot episode]	1
100,000 BC	1-4
The Daleks	1-7
Inside the Spaceship	1-2
Marco Polo	[none]
The Keys of Marinus	1-6
The Aztecs	1-4
The Sensorites	1-6
The Reign of Terror	1-3, 6
Planet of Giants	1-3
The Dalek Invasion of Earth	1-6
The Rescue	1-2
The Romans	1-4
The Web Planet	1-4
The Crusade	3
The Space Museum	1-4
The Chase	1-6
The Time Meddler	1-4
Galaxy 4	[none]
Mission to the Unknown	[missing]
The Myth Makers	[none]
The Daleks' Master Plan	5, 10
The Massacre of St Bartholomew's Eve	[none]
The Ark	1-4
The Celestial Toymaker	4
The Gunfighters	1-4
The Savages	[none]
The War Machines	1-4
The Smugglers	[none]
The Tenth Planet	1-3
The Power of the Daleks	[none]
The Highlanders	[none]
The Underwater Menace	3
The Moonbase	2, 4
The Macra Terror	[none]
The Faceless Ones	1, 3
The Evil of the Daleks	2
The Tomb of the Cybermen	1-4
The Abominable Snowmen	2
The Ice Warriors	1, 4-6
The Enemy of the World	3
The Web of Fear	1
Fury from the Deep	[none]
The Wheel in Space	3,6
The Dominators	1-5
The Mind Robber	1-5
The Invasion	2-3, 5-8
The Krotons	1-4
The Seeds of Death	1-6
The Space Pirates	2
The War Games	1-10

All the above exist as 16mm black and white film telerecordings, bar *The Dalek Invasion of Earth: The Waking Ally*, *The Wheel in Space* Episode 6, *The Dominators* Episode 3, *The Mind Robber* Episode 5, *The Krotons* Episode 1 and *The Space Pirates* Episode 2, which all exist as 35mm black and white film telerecordings.

Although the above lists the master formats of all episodes, the BBC has had many of the episodes re-mastered onto videotape formats – such as *The Time Meddler* for its 1992 repeat, or *The War Machines* for its 1997 video release. Any further uses for the above stories (for repeats or video release) would automatically call for them to be re-mastered onto video.

BBC [2] BBC Video [3]

copies to the new broadcaster (a system often referred to as 'bicycling'). Sometimes, the negatives held by BBC Enterprises would be damaged or unusable in some way, and a second set would need to be struck from the videotapes while they still existed (as happened with *The War Machines* – one set of Enterprises films were struck in 1966, and a second set was made in 1968 on the instructions of Pamela Nash).

Only after an episode had been telerecorded would the videotape of the episode be wiped by the BBC's Engineering Department. These could occur within months after transmission or after several years had passed. There are many stories and theories about these wipings. Some sources tell of a failed safety inspection by the Fire Department, resulting in a policy of destroying the tapes due to their classification as a fire hazard. Other people surmise that the new colour dawn of 625-line television sealed the fate of the stock of old black and white 405-line and 625-line videotapes. No tapes were ever wiped without reference to BBC Enterprises and/or the relevant production department (in *Doctor Who*'s case, the programme's production office).

Whatever the reason was, the videotapes began to be wiped, or re-used, until the formation of the BBC's Film and Television Library in 1978 put a stop to this particular practice. But by this time, it was too late for the Hartnell and Troughton stories – every single episode that was transmitted on videotape now no longer existed. Most of the tapes were bulk-erased and then destroyed in some way. A few were re-used – the two-inch tape that once contained episode 3 of *The Enemy of the World* still exists, for example, but with a *Blue Peter* now recorded onto it.

The Reign of Terror

The newly-created Film and Videotape Library quickly took stock of the situation. It did not have a single videotaped episode of sixties *Doctor Who*. What it did have were film spools. Of the episodes transmitted from film, the library had retained the 35mm film telerecordings of *The Dalek Invasion of Earth: The Waking Ally*, *The Wheel In Space* Episode 6, *The Krotons* Episode One and *The Space Pirates* Episode Two.

In addition, the film library held 16mm black and white film prints of other odd episodes, although there was only one complete story in this tally – *100,000 BC* (and the reason this was held may have something to do with the fact that the fledgling Doctor Who Appreciation Society had purchased film prints of the story – presumably from BBC Enterprises – to show at a convention in 1978). In 1978, there was a total of 47 Hartnell and Troughton episodes preserved and kept at the Film Library. Quite why the Film Library kept copies of these particular 47 episodes is again a mystery. They only had a mandate to keep programmes made on film, or film inserts. In all likelihood, it may be that copies of the episodes had been requisitioned for viewing by the *Doctor Who* production office, or by another programme department in the BBC (programmes such as *Blue Peter* and a 1977 edition of *The Lively Arts* used clips from *Doctor Who*). These episodes were probably viewing copies taken from the film negatives held at BBC Enterprises, and ended up in the film library by accident, or default (being film copies).

There should have been 53 episodes in the Film Library. At various times before 1972, it had been in possession of – but had junked – 16mm film copies of *The Crusade: The Lion*, *The Celestial*

Cuts to episodes

Many episodes are held in a cut form. *The Celestial Toymaker: The Final Test* has had its "Next Episode' caption snipped off, while *The Evil of the Daleks* Episode 2 is missing the first few frames of its opening title sequence and a few frames from its closing credits. *The Time Meddler: Checkmate* originated in New Zealand, and was later sent to Singapore and Nigeria; at some point, censors removed scenes of the Saxons stabbing Ulf and Sven (the first and third episodes originated from the same place, but their missing segments have been re-instated after a private collector loaned the BBC his film prints). Until recently, the BBC had similarly censored prints of *The Dominators* Episodes 4 and 5 (these are the versions released on the BBC home video). Episode 5 has been returned in its complete format from a private collector, and a tape of censored sequences returned from Australia in 1997 contains all the missing material from Episode 4. *The War Machines* – despite the

The Time Meddler

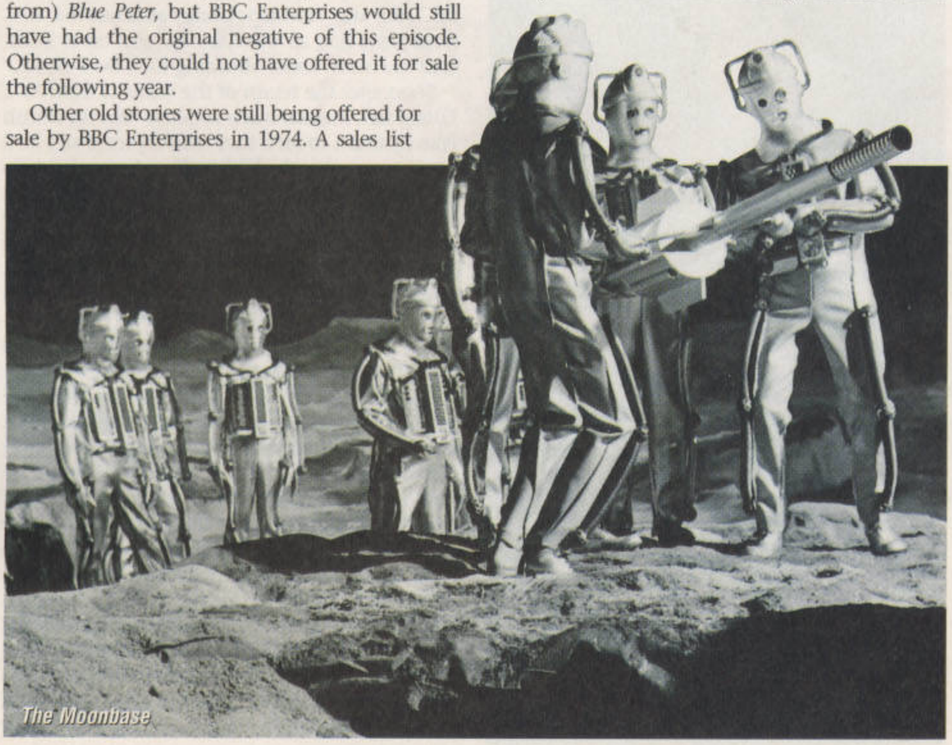
valiant efforts of The Restoration Team and BBC Worldwide – is still missing almost a minute from Episode 3 and a few seconds from Episode 4, again due to the censors knife. Episode 3 of *The Faceless Ones*, although essentially complete, has some very bad splices and jumps, which could prevent its being repeated or released on video.

Toymaker: The Hall of Dolls (with 35mm film sequences and reprise from the previous episode) and the third episode of *The Ice Warriors*, plus 35mm copies of *The Power of the Daleks* Episode Six (with film sequences) and *The Wheel in Space* Episode 5. Then in 1973, the children's magazine programme *Blue Peter* ran a feature on the tenth anniversary of *Doctor Who*. Many clips were chosen for the feature, including one from the only episode of *The Daleks' Master Plan* that the Film Library held, *The Traitors*. After a clip from this episode was used (Katarina's death scene), the 16mm print was due to be returned to the Film Library, but appears never to have made it back. The Film Library sent memos out to the person who had ordered the episodes for *Blue Peter* (an individual by the suspicious-sounding name of J Smith!), reminding them that the print was overdue, but it was never returned. It was the only episode unaccounted for in 1978, when an inspection of the Film Library's catalogue took place.

A full set of episodes was held until at least early 1972

Also used in this edition of *Blue Peter* was a 30-second excerpt of the Hartnell/Troughton regeneration from *The Tenth Planet* Episode 4. One of the greatest myths surrounding missing *Doctor Who* material stems from this *Blue Peter* incident, where this episode was alleged to have gone missing. Although it appears that *The Traitors* went missing after this programme, there is no reason to suggest that the *Tenth Planet* finale disappeared at the same time. The *Blue Peter* office couldn't have obtained this episode from the BBC Film Library – they never held it, and so must have obtained the material from BBC Enterprises. If this was the case, there is no reason to suggest that it was never returned – BBC Enterprises were still offering all four episodes of *The Tenth Planet* for sale a year later, in 1974. It *is* possible that a viewing print of this episodes may have been loaned to (and perhaps never returned from) *Blue Peter*, but BBC Enterprises would still have had the original negative of this episode. Otherwise, they could not have offered it for sale the following year.

Other old stories were still being offered for sale by BBC Enterprises in 1974. A sales list from the time shows which stories were still available. The Hartnell stories on offer were *Inside the Spaceship, The Web Planet, The Space Museum, The Time Meddler, Galaxy 4, Mission to the Unknown, The War Machines, The Smugglers* and *The Tenth Planet*. Every Troughton story was offered for sale, with the single exception of *The Evil of the Daleks*. The stories not listed were no longer available – for copyright reasons, according to the paperwork.



The Moonbase

When the BBC Film and Videotape Library was formed in 1978, Sue Malden was appointed Archive Selector – a role that effectively put her in charge of the Library. One of the first people she came into contact with was long term *Doctor Who* fan Ian Levine. Levine was given access to the Library's records, and started making arrangements allowing him to purchase film copies of all the episodes they held. However, he was disappointed at the small amount of material the library held, and started making enquiries around the BBC, as he felt sure that there was more material from the programmes' past still in existence.

He discovered that the library at BBC Enterprises held episodes of *Doctor Who*, and made arrangements to visit. He discovered exactly what they held, and also discovered what was happening to programmes that could no longer be sold for 'copyright reasons'. Interviewed in 1993 (for the five-minute mini-documentary about missing episodes broadcast before the repeat of *Planet of the Daleks* Episode Three), Levine spoke at length about the events of the time.

"In 1978, I found out that there were a large number of episodes in the BBC Film and Videotape Library, but not as many as I knew still existed. I also knew that BBC Enterprises had a huge film library in Villiers House in Ealing, and there was a rumour going round that they held episodes that the Film and Videotape Library didn't.

"I arranged for somebody from the BBC to take me down to Villiers House to see what was there. We went into their film vault, which was this tiny little room covered in shelves. On the shelves were loads and loads of film cans, most of which were *Doctor Who* or another science fiction series called *Out of the Unknown*. There was a huge pile of cans in the middle of the floor – about 20 cans in two piles – all taped up with white masking tape, and with a huge red stamp all over them saying "withdrawn, de-accessioned and junked". Amongst these were all seven episodes of the first Dalek story. I saw the *Doctor Who* labels, and tore off the masking tape to see what it was. I saw it was the first Dalek story, and threw an absolute fit. I turned to the BBC guy who had taken me in there, and

Film sequences

The Abominable Snowmen

Although made predominantly on video, many sequences from sixties episodes were recorded on location or in the studio on film; model work was also recorded on film. All film sequences for an episode were edited together for playing in during the studio recording sessions. These sequences were usually on silent 35mm film, and had a separate magnetic soundtrack. Currently, the BBC holds the film sequences for the first and second episodes of *The Daleks' Master Plan*, although the former is missing its separate soundtrack. These sequences are the only remaining material from these episodes. Also in existence are the 16mm film sequences for *The Abominable Snowmen* Episode Two which, ironically, is the only episode of this story to survive in full. These sequences feature all the scenes used in the episode, plus a small sequence at the end of a scene of Travers, Jamie and Victoria running down a mountainside. Actress Deborah Watling loses her footing and slips out of shot with a very audible yell of surprise. A small reel of 35mm film of a War Machine advancing down a street also exists, although logged against a *Blue Peter* programme – the sequence is used in the *Blue Peter* as well as *Doctor Who*. Finally, a reel of mute 35mm film sequences exists under the BBC programme number for Episode 2 of *The Space Pirates*. This film has recently been viewed by members of the 'Restoration Team', and was found to contain the various model/space shots from Episode 2, plus a telerecorded sequence of the reprise from Episode 1 – all of which features in the actual episode.

(Although not strictly film sequences, the library contains two separate 16mm film prints containing a 'long' and a 'short' trailer for *The Dalek Invasion of Earth*. Excerpts from these trailers can be seen on the *The Daleks: The Early Years* video.)

Until recently, the BBC didn't realise the value of these film sequences, especially if the episode they came from also existed. Even if it didn't, material was still junked. Film sequences from episodes of (among others) *The Power of the Daleks, The Moonbase* and *The Faceless Ones* were possibly in existence as late as 1981.

Clips from missing episodes

Galaxy 4

Galaxy 4
Four Hundred Dawns: Maaga talks to the Doctor and Steven (30") [1]

The Dalek Masterplan
The Nightmare Begins: Kert Gantry is exterminated by a Dalek (54") [2]; The TARDIS materialises on Kembel (4") [2]; Starfield overlay (9") [2]; Chen's Spar lands on Kembel (28") [2]
Day of Armageddon: The Daleks light their pyroflames (38") [3]; Daleks burning plants (47") [3]; Smoke overlay (38") [3]; The Spar on landing pad (12") [3]
Devil's Planet: The Doctor, Bret, Steven and Katarina in Spar, followed by the Daleks in their control room [continuous sequence] (1' 38") [4]
The Traitors: Katarina's death (58") [5]

The Smugglers
Episode 1: Cherub throws knife killing Longfoot in crypt (25") [6]
Episode 3: Pike stabs Jamaica to death and wipes blade (15") [6]; Kewper is shot in the back and Polly screams (4") [6]
Episode 4: Pike withdraws blade from Cherub (3") [6]

The Tenth Planet
Episode 4: Regeneration sequence (27") [5]

The Power of the Daleks
Episode Four: Two Daleks gliding through a doorway (10") [7]; Daleks on conveyor belt [model shot] (6") [7]
Episode Five: Gunless Dalek moves to camera (10") [7]; Daleks assembling in a room (8") [7]; Daleks chanting "Daleks conquer and destroy" (40") [8]
Episode Six: Daleks exploding (6") [11]

The Highlanders
Episode 1: Alexander impaling Redcoats (two clips, 3" total) [6]; The Doctor, Ben, Jamie and Laird about to be hanged (10") [6]

The Underwater Menace
Episode 1: Polly being forcibly prepared for operation (13") [6]
Episode 2: Close-ups of hypodermic, Polly struggling on table and lights fusing in operating table (four clips, 19" total) [6]
Episode 4: Zaroff drowns in the flood (7") [6]

The Macra Terror
Episode 2: Polly saved from Macra by Ben, Polly screaming at another Macra, Macra attacks Ben and Polly again (three clips, 25" total) [6]; Controller attacked by Macra claw (2") [6]
Episode 3: Controller attacked by Macra claw [reprise] (2") [6]

The Abominable Snowmen
Episode Four: A Yeti standing by the TARDIS (2") [9]; Yeti arrive at cave escorting Songsten (6") [9]

BBC [1] BBC Video [3] Bobbie Bartlett [1] Jeremy Bentham [1]

said 'Quick, quick, we've got to do something – we've got to do something to stop them from destroying this'. I felt a mixture of horror and elation. If I had been a day later, they would have been burned and gone, and there would have been no way of ever retrieving them – they would have been missing to this day.

"We contacted the woman from BBC Enterprises, Pamela Nash, who was in charge of destroying these prints. We asked her why she was destroying old *Doctor Who* episodes. She said, 'No-one wants them, they're only old black and white prints'.

"I wanted them, as I had just got clearance from the BBC to buy copies of these episodes. And now I knew they were being destroyed. She didn't seem to care – she had been destroying all the prints, all the negatives and all surviving master copies. Just incinerating them, destroying them – they were lost forever. I had seen all the cards showing when she had junked all the episodes. They had held every single episode of *Doctor Who* up until 1972."

This demonstrates a great degree of dramatic irony. Pamela Nash – the woman whose job it was to destroy the last archive of *Doctor Who* at the BBC – was the person who had ordered the film copies to be made in the first place. Many episodes had been destroyed by this point, but many still remained. All that needed doing was ensuring that they remained in existence.

"I contacted the head of the BBC Film and Videotape Library, Sue Malden," continues Levine, "and got her to issue an order to Pamela Nash telling her not to destroy any more *Doctor Who* films. We saved all the episodes that were still there, but she had destroyed over 150 episodes over the previous five years, pointing out that the rights to sell the episodes had expired."

A complete review of the archive at BBC Enterprises revealed complete film prints of the first Dalek serial, *Inside the Spaceship*, *The Keys of Marinus*, *The Aztecs*, *The Sensorites*, *Planet of Giants*, *The Dalek Invasion of Earth*, *The Rescue*, *The Romans*, *The Web Planet*, *The Space Museum*, *The Chase*, *The Ark*, *The Gunfighters*, *The Mind Robber* and *The Seeds of Death*, plus another copy of *100,000 BC*. The films were safely handed over to the Film and Videotape Library. Also handed over were a handful of episodes with foreign soundtracks dubbed onto them in languages such as Spanish and Arabic.

The Seeds of Death

Title sequences

From *100,000 BC* to *The Moonbase*, *Doctor Who* used the same set of opening titles for all episodes. These titles no longer exist as a single film sequence, although all of the build-up material (some of which can be seen on the *More than 30 Years in the TARDIS* video) still exists on 35mm film, alongside the original test footage for the titles shot in 1963. This test footage was shot in August 1963, and included experiments in applying feedback effects onto peoples faces. These produced nightmarish images of people apparently sprouting horns and turning into demons.

The Troughton sequence used from *The Macra Terror* through to *The War Games* exists in full on 35mm film, along with an unseen and unused alternative version of the titles. Test material from the Troughton sequence also still remains on film. No generic end titles were used for the Hartnell and Troughton stories. However, film sequences of the pulsating Web – as used as a backdrop for the end credits of the first five episodes of *The Web of Fear* – still exist on 16mm film.

It would appear that BBC Enterprises were blissfully unaware that they were the owners of the only copies of these episodes of *Doctor Who*. As Levine explains: "I don't think there was any logical reason as to why BBC Enterprises junked these *Doctor Who* episodes. Pamela Nash obviously thought she had to make shelf space for future programmes. She must have reasoned that these were only BBC Enterprises copies, and she obviously thought that the master copies were held at the BBC Film and Videotape Library. She never, ever once thought to phone the Film and Videotape Library, and say 'I'm junking all these *Doctor Whos* – do you want them?' Conversely, the BBC Film and Videotape Library assumed that BBC Enterprises had all the episodes, and never bothered too much about obtaining their own copies."

Soon after the return of the material from BBC Enterprises, Malden made enquires with the British Film Institute, to see if they held copies of any BBC programmes that the BBC itself no longer held. To her delight, three complete Patrick Troughton stories were discovered: *The Dominators*, *The Krotons* and *The War Games*, all on 16mm black and white film bar *The Dominators* Episode 3, which was held on 35mm. It was later discovered that Episodes 4 and 5 of *The Dominators* had originated from an overseas television company, and had minor cuts made to them.

A chance return visit to BBC Enterprises by Sue Malden yielded yet another discovery: among a batch of material returned from Asia Television in Hong Kong was a 16mm film print of *The Web of Fear* Episode 1. Also, a wrongly labelled tin of 16mm film already held by the Film and Videotape Library was found to contain the 16mm film recording of the series' pilot episode – an untransmitted version of *An Unearthly Child* which has since been released on video and screened on BBC2 [see box on page 51]. Ian Levine once again became involved in the story after he made contact with an Australia film collector by the name of David Gee. Gee had a 16mm film copy of *The War*

The Celestial Toymaker

Fury from the Deep
Episode 1: The TARDIS lands on the sea (19") [10]
Episode 2: Oak and Quill overpower Mrs Harris (54") [6]
Episode 4: Van Lutyens sucked into impeller shaft by weed (14") [6]; The Doctor and Jamie escape weed in shaft (two clips, 14" total) [6]
Episode 5: Robson attacks a guard (14") [6]; Robson with mutated hands in helicopter as he kidnaps Victoria (13") [6]

The Wheel in Space
Episode 1: Establishing shot of the wheel (3") [10]
Episode 4: Duggan's death (4") [6]

Notes
[1] exists on the master tape of *The Lively Arts: Whose Doctor Who* transmitted 3 April 1977
[2] exists as mute 35mm insert film
[3] exists as 35mm insert film, with soundtrack
[4] exists on the master tape of *Blue Peter* transmitted 25 October 1971
[5] exists on the master tape of *Blue Peter* transmitted 5 October 1973
[6] returned from Australia in 1997 as a Digital Betacam transfer from the original film sequences of censored material
[7] returned from ABC in 1995 as a Betacam SP transfer from *Perspectives: C for Computer* (some clips without correct sound)
[8] exists on the master tape of *Whicker's World: I don't want my monsters to have Oedipus complexes* transmitted 27 January 1968 (direct from 35mm film), and on the master tape of *Blue Peter* transmitted 27 November 1967 (from 16mm film)
[9] exists on film sequences from *Late Night Line-Up* transmitted 25 November 1967
[10] re-used in *The War Games* Episode 10
[11] from VHS recording of *Tom-Tom*, transmitted mid-1968, passed to Kevin Davies and Andrew Pixley by Brian Hodgson in 1993

Machines Episode 2 which had originated at the Australian broadcaster ABC TV. Arrangements were made for the BBC to be able to borrow this film in order for them to make their own copy of the print. By 1980, the number of missing Hartnell and Troughton episodes stood at 135.

It was very nearly 131, as Levine recalls: "The Doctor Who Appreciation Society had decided to show *Galaxy 4* at their 1978 convention. They got full clearances from the actors, the writer and the musicians to screen the story, and then approached BBC Enterprises to buy the prints of all four episodes. BBC Enterprises told them that the prints had been junked about three weeks earlier."

A short clip from the first episode, *Four Hundred Dawns*, remained – it had been used as part of the 1977 *The Lively Arts* instalment *Whose Doctor Who*. Other *Doctor Who* material was also found to exist – 35mm black and white film sequences from *The Daleks' Master Plan: Day of Armageddon* and 16mm film sequences from *The Abominable Snowmen* Episode Two. Although added to the library, the film sequences were initially not considered to be all that important – and despite the fact that these two examples survive to this day, it would appear that other film sequences from the sixties were junked as late as 1981.

More than 150 episodes were destroyed over five years

The eighties began with a slow trickle of material being returned to the BBC. In February 1982, a film collector came forward with a 16mm film print of *The Abominable Snowmen* Episode Two, and allowed the BBC to take a film copy for themselves. Three months later, a second collector approached the BBC with a 16mm film print of *The Reign of Terror: Prisoners of Conciergerie*, and again the BBC was able to take a copy.

The next material to surface remains the oddest recovery to this day. A church in London (the name of which varies depending on whom you talk to) was having its basement cleared when half-a-dozen film cans with BBC stickers on them were discovered. The films were offered back to the BBC, where two of them turned out to be the fifth and tenth episodes of *The Daleks' Master Plan*, *Counter Plot* and *Escape Switch*. As this story was never sold abroad, it was probably the one least likely to have any episodes returned, which makes the discovery of these episodes all the more remarkable.

During a routine examination of its film archive in April 1984, the Australian TV broadcaster ABC discovered a 16mm black and white film print of *The Celestial Toymaker: The Final Test*. When the film was returned to the BBC, it was discovered that the "Next Episode" caption had been edited from the print.

In the same month, long-term fan David Stead returned a 16mm film print of Episode 3 of *The Wheel in Space* to the BBC. Stead recalls: "I had placed an advert in my local newspaper, saying that I was interested in obtaining old episodes of *Doctor Who*. Indirectly, this brought me into contact with a film collector who had *The Wheel in Space* Episode 3 on 16mm for sale. I enquired as to how much money he wanted for it, and he sold it to me for the princely sum of £15! This was around March 1983. I still recall how extremely excited I was when watching the episode for the first time on an old film projector.

"Soon after I had obtained the film, I contacted the BBC Film and Videotape Library, and spoke to a gentleman called Steve Bryant . . ." The episode was ultimately handed over in April 1984.

Later that year, Ian Levine was following up several clues regarding missing episodes. One revolved around African countries retaining old episodes, triggered by a chance remark made on a radio programme. Levine started making telephone calls to the various TV stations, until "a wonderful woman called Victoria at Nigerian Television told me she knew that there were some old *Doctor Who* episodes over in Nigeria. It took her about a month to find them – 14 episodes. It was the first time complete stories had turned up rather than odd episodes." What Levine had discovered was three complete Hartnell stories – *The Web Planet*, *The Time Meddler* and *The War Machines*. The BBC already had film copies of *The Web Planet*, although their prints of the first and final episodes were slightly edited. The Nigerian prints were complete. The BBC also already held the second episodes of both *The Time Meddler* and *The War Machines*, but the discovery enabled them to add two more complete stories to their collection.

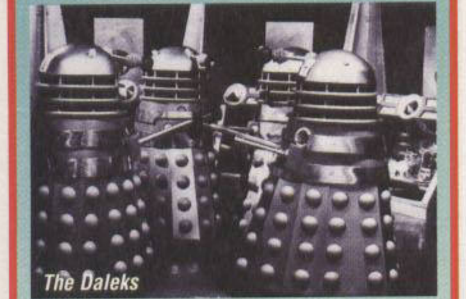
Unfortunately, diplomatic relations between Britain and Nigeria were extremely strained at the time, and complications meant that it was early

Archive Selector Sue Malden, who put an official end to the junking of *Doctor Who*

1985 before the BBC actually received the films. It was only then that it was realised that *The Time Meddler* episodes *The Watcher*, *A Battle of Wits* and *Checkmate*, plus Episodes 2, 3 and 4 of *The War Machines*, had been edited.

By the time the BBC finally retrieved the episodes from Nigeria early in 1985, another discovery had taken place. Encouraged by the Nigerian discovery, Roger Brunskill, a member of BBC Enterprises' staff, took it upon himself to make enquiries with a selection of overseas TV stations to see if they had any BBC material still in their possession. Although he got a couple of negative replies – from Iran and the Ascension Islands – he did get a positive response from the Cyprus Broadcasting Corporation.

Film transmissions


The Daleks

Not all Hartnell/Troughton episodes were transmitted from two-inch videotape. *The Ambush*, the fourth episode of the first Dalek serial, was transmitted from a 35mm film, with all studio material having been run from 405-line cameras to the film recording suite. This was the result of a special request by the production team, who regnised that the eipose was technically complicated and would be difficult to edit on tape.

The second episode to be transmitted from film was *Planet of Giants: Crisis*. The serial was originally written and recorded as four parts, all on two-inch videotape, but later cut down to three episodes, the final two of the four instalments being combined to make one [see *The DWM Archive*, **DWM** 256]. To do this, the final two episodes were telerecorded onto 35mm film, and the film was then cut down into a single episode.

The next episode transmitted from film was *The Dalek Invasion of Earth: The Waking Ally*. Contemporary documentation suggests that the output from 625-line studio cameras (their first use on *Doctor Who*) was again routed directly to a film recording suite, where a 35mm telerecording was made for transmission. The reasons for this are not clear, although is again probably because the episode required advanced editing or post-production that was too complicated to be carried out on videotape. This technique was next used on Episode Six of *The Power of the Daleks* and even then it seems that the programme would not use the 625-line medium again until Episode 3 *The Enemy of the World*, this time with material being recorded directly onto the 625-line quad tape. Hence the last episode of *Doctor Who* to be recorded on 405 line tape was Episode 2 of that story.

Other episodes telerecorded and transmitted from 35mm film were: *The Wheel in Space* Episodes 5 and 6, *The Dominators* Episode 3, *The Mind Robber* Episode 5, *The Krotons* Episode Two, *The Seeds of Death* Episode Five and *The Space Pirates* Episode Two. In the case of *The Wheel in Space* Episode 6, the film print has an incomplete optical soundtrack which was never intended for transmission. Instead, there is a separate magnetic soundtrack which contains the complete sound. There is not and never has been a scratch print of this episode held by the Film and Television Library.

Apart from *Power* 6 and *Wheel* 5, all of these 35mm film prints still survive – all were sent to the BBC film library for archiving after transmission [and 16mm prints also exist too).

BBC [1], BBC Video [3]

Which was particularly ironic, as future 'Restoration Team' member and BBC Video producer Paul Vanezis had made the same enquiry to Cyprus television only a few weeks earlier. Both of them had discovered the same thing – a haul of 13 episodes which included the first three episodes of *The Reign of Terror* (*A Land of Fear*, *Guests of Madame Guillotine* and *A Change of Identity*).

Vanezis explains: "My father comes from Cyprus, and at the time, I was particularly interested in Cyprus' television, and had long wondered if they had ever shown *Doctor Who*. I wrote to them early October 1984, and got a letter back a few weeks later – two weeks before Roger Brunskill from the BBC contacted them. I was delighted to discover that they still had three episodes of *The Aztecs*, all of *The Sensorites*, and four episodes of *The Reign of Terror* – three of which were missing from the BBC at this point. But before I could take this line of enquiry any further, Roger Brunskill's telex was received by the TV station, and he was able to move matters onto an official level without my help."

To this day, rumours persist as to whether the two outstanding episodes of *The Reign of Terror* still survive in Cyprus. Vanezis knows that this is not the case – he visited Cyprus TV a few years later, and examined Cyprus TV's original documentation pertaining to the episodes. "Episodes four and five of *The Reign of Terror* – along with *The Aztecs'* part two – were held in a different separate vault from the others. This vault – and all its contents – was totally destroyed in a shell attack during the illegal Turkish invasion of Cyprus in 1974. Sadly the episodes no longer survive, but I did discover over 200 other 16mm BBC films that the BBC themselves didn't have, including the first seven episodes of *Z Cars*."

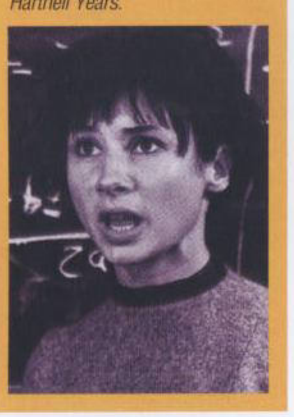
Vanezis – like Levine before him – continued to make enquiries in the hope of finding missing episodes. This led him to make contact with an individual at the 1985 Panopticon convention in Brighton, who claimed at the time to be in possession of two missing Patrick Troughton episodes. Although ridiculed by other fans at the time of the event, the person at Panopticon did indeed have access to two episodes – *The Faceless Ones* Episode 3 and *The Evil of the Daleks* Episode 2. Contact was maintained for nearly two years, until . . .

"Myself and several other people were planning the first TellyCon convention in 1987," muses Vanezis, "and we were desperate to screen a 'missing' episode at the event. Out of the blue, I received a 'phone call from the chap I met in 1985, who had claimed to have *Evil* 2 and *The Faceless Ones* 3. He was interested in the event, and we were discussing the sad news of Patrick Troughton's recent death. The conversation turned to what a nice idea it would be to show something special at the convention as a tribute to Pat Troughton, and he readily agreed to send 'something special'. Two days before the event, a VHS tape arrived in the post, with Episode 3 of *The Faceless Ones*. We were able to make convention history, and also helped start negotiations that saw the 16mm film print of this episode loaned to the BBC in April 1987. The 16mm film print of *The Evil of the Daleks* Episode 2 was able to be loaned to the BBC a month later." Although the BBC made their own film copies of these two episodes, the print of Episode 3 of *The Faceless Ones* showed signs of being damaged at some point in the past, and had been repaired by splicing the film together over the breaks. This causes the film to 'jump' quite badly at times, and so makes it unlikely to be repeated or released on videotape.

It was not until August 1988 that more missing material resurfaced, in the most unlikely of places – BBC Enterprises. While preparing to move out of its premises at Villiers House for the final time, a previously unexamined storage area was found to hold several cans of 16mm film – a missing episode of *Adam Adamant Lives!*, plus what appeared to be five missing episodes of *Doctor Who*. The film cans were labelled as containing *Fury from the Deep* Episode 6 and *The Ice Warriors* Two, Four, Five and Six. The *Fury* episode turned out to be a different programme entirely, and the tin marked *The Ice Warriors* Two actually contained the first part of that story.

The pilot episode

Before *Doctor Who* began in November 1963, the BBC commissioned a pilot episode. In story terms, it was almost identical to the version of *An Unearthly Child* transmitted 23 November 1963, bar some minor costume and script changes. The film recording that exists is of the whole studio session for this episode. The episode begins with the first 12 minutes' or so of action, followed by a recording break at the point where Ian and Barbara barge through the TARDIS doors for the first time. Recording then picks up for all the TARDIS scenes, and continues through to the end of the episode. After this, the cast go back, and attempt another go at the TARDIS scenes, although recording is halted very quickly. A third assault on the TARDIS material begins, and is continued through to the end of the episode. The whole film recording features many fluffed lines and problematical sets (most notable the TARDIS doors, which absolutely refuse to close on cue). Viewers of the Lime Grove themed celebration on BBC2 in 1991 had the opportunity to view one of the complete versions of the TARDIS scenes in that version of the pilot episode transmitted in that day. The other complete version of the TARDIS scenes (along with excerpts from the other two attempts) can be found on the BBC video *The Hartnell Years*.



In terms of complete episodes, the final discovery to date was the return in late 1991 of all four episodes of *The Tomb of the Cybermen* from Asia Television in Hong Kong. The four episodes were returned on 16mm film, and were rush released on BBC video in May 1992.

The Mind Robber was one of two Troughtons accounted for in 1978

Since then, the material which has resurfaced has been clips from missing episodes. The first such instance was late in 1991, when Steve Roberts (who was at the time part of the production team behind the 1992 BBC2 documentary *Resistance is Useless*) accidentally came across 100 seconds of silent 35mm film from the opening episode of *The Daleks' Master Plan: The Nightmare Begins*. The film had been misfiled in the BBC's own Film and Videotape Library, and was supplied to the production team instead of the film material from the second episode of the same story which was known to exist. It was later found that this 35mm film of sequences from *Day of Armageddon* had gone 'missing' from the Library, but was later returned anonymously to the BBC during the 'amnesty' at the 'Missing Believed Wiped' conference at the NFT in 1992.

(Also at this time, material missing from *The Time Meddler*'s first and third episodes was able to be restored to the BBC's copies, thanks to a private film collector who loaned the BBC his complete film prints of these two episodes.)

During research for the 1993 documentary *30 Years in the TARDIS*, fellow **DWM** Archivist Andrew Pixley attempted to track down a 1971 *Blue Peter* which he recalled featuring a possibly lost clip from a monochrome Dalek serial, although this edition proved impossible to trace at the time, it was eventually found by a colleague of Steve Roberts' and was found to contain a 90-second excerpt from the missing third episode of *The Daleks' Master Plan*, *Devil's Planet*. Some of this then appeared in the extended video release of the documentary.

Following up reports which had circulated for some time, BBC Restoration Team member Steve Roberts contacted ABC TV in Australia in 1995 to enquire about a programme entitled *Perspectives: C for Computer*. Transmitted over 20 years previously, the programme was rumoured to have featured clips from *The Power of the Daleks* – rumours which proved correct when a copy of the black and white film sequences from the programmes were returned to the BBC late in 1995. In total, four brief excerpts from Episodes Four and Five were recovered.

And finally, in late 1996, Australian fan-turned-researcher Damian Shanahan discovered nearly four minutes of edited film trims at the ABC TV archives. Featuring material from stories such as *Fury from the Deep*, *The Macra Terror* and *The Smugglers*, the film was copied onto a professional videotape format and returned to the BBC. Included on the tape were scenes missing from the final two episodes of *The War Machines* that enabled the 'Restoration Team' to re-master the story for video release in 1997 [see **DWM** 253]. The tape also contains material edited from Episode 4 of *The Dominators*, and it is hoped that this will enable the episode to be restored in the same way as *The War Machines* at a later date (a complete film print of Episode 5 of *The Dominators* was loaned to the BBC in 1995, which took a D3 videotape copy). "I could hardly believe it when I finally realised the clips had been kept after all this time," recalls Shanahan. "It seemed as though all I was able to do was spend a lot of time telling everyone how bloody marvellous it was. My next task is to try and find out what exactly happened to the viewing prints of the 11 episodes of *The Daleks' Master Plan* that were sent to ABC in the sixties . . ."

With the persistence and effort of Shanahan and the many others who still delve deep into the mysterious disappearance of so much of *Doctor Who*'s past, who knows what might be found mouldering in a rusty film can in a TV archive, attic or even church crypt? Let's hope that the story is not yet over . . . **DWM**

Private collections

Although treated as a dirty word by many members of fandom, private collectors do usually share access of their material with the BBC – over half-a-dozen Hartnell and Troughton episodes exist thanks to collectors allowing the BBC to take copies from their material.

Other material exists that does not reside at the BBC. These include: film sequences from Episode 3 of *The War Machines* (which features two rather worried operators fleeing from the back of a War Machine as it looks set to catch fire in a battle scene); a 5'53" film clip extract from *Galaxy 4: Four Hundred Dawns* which originated at the time of the *The Lively Arts: Whose Doctor Who* documentary; a 2" clip of Patrick Troughton emerging from the TARDIS after being cued by a clapperboard held by Fiona Cumming on location for *The Highlanders* Episode 1; and a brief ten-second film of Dalek models from *The Evil of the Daleks* Episode 7. The *War Machines* film has been loaned to the BBC, and portions of it were used in the closing captions for the video release of this story. An Arabic language version of *The Aztecs: The Day of Darkness* and a Spanish language version of *Planet of Giants: Crisis* are also held in private hands.

Galaxy 4

8mm film cameras have been used to preserve examples of early location filming. Behind-the-scenes footage of the filming of both *The Smugglers* and *The Abominable Snowmen* were shot in colour, and may be seen on the unofficial *The Doctors* video. Other colour 8mm film exists showing the studio sets and recording of *The Evil of the Daleks* Episode 7 and the seaweed creature attack on the control room from *Fury from the Deep*. 8mm film was also the format used to capture off-monitor recordings of small scenes from *The Reign of Terror: The Tyrant of France* and *A Bargain of Necessity*; *Galaxy 4: Four Hundred Dawns*; *The Myth Makers: Temple of Secrets* and *Small Prophet, Quick Return*; *The Savages* Episode 4; *The Tenth Planet* Episode 4 (a couple of frames from which were sneakily used in **DWM** 249); *The Power of the Daleks* Episodes One and Two; and *The Macra Terror* Episode 3, although the quality of this material is not of broadcast standard and is of limited appeal to the BBC.

Collectors do not limit themselves to film. It is thanks to fans Graham Strong and David Holman that the BBC has access to near-perfect audio recordings of every missing Hartnell/Troughton episode – all 110 of them! – which are far superior in quality to the BBC audio releases of *The Power of the Daleks*, *The Macra Terror*, *The Evil of the Daleks* and *Fury from the Deep*.

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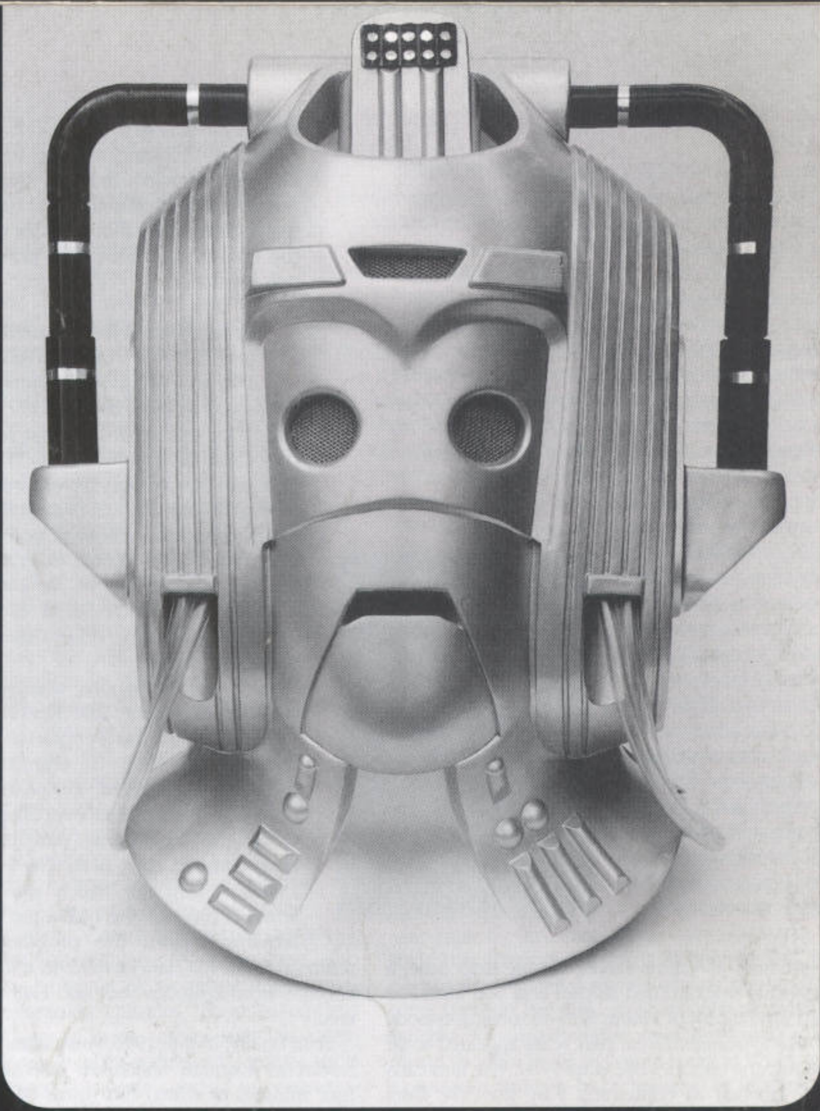

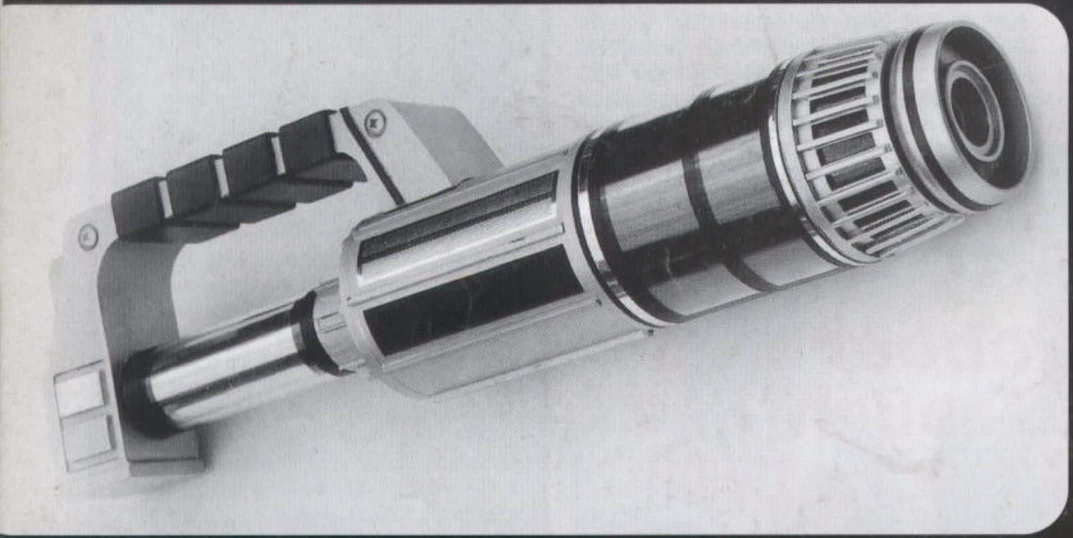

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